Monthly
a Year.

NOVEMBER 1907

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THE THEATRE

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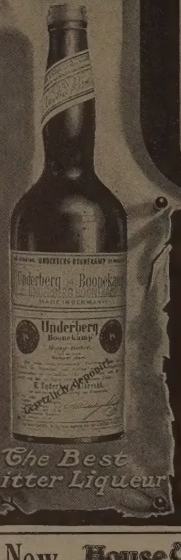

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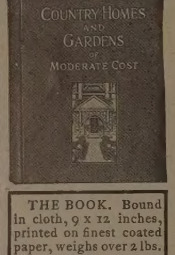

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New Plays in London

Back to the simple life! This has formed theme for many plays and novels, and Mr. He V. Esmond has used it as the leading motive his latest comedy, "Under the Greenwood T Being the romantic story of Mary Hamilton," which Miss Maxine Elliott opened her Lon

MAXINE ELLIOTT IN "UNDER THE GREE WOOD TREE"

season September 12 at the Lyric Theatre. M Hamilton, orphan and many times millionai is so weary of the appeals for money, indiscri nate offers of marriage, and general flattery which her great wealth is the incentive, that determines to escape temporarily from her so world. She purchases from its gypsy owner van, and thither to the New Forest, where former occupants abandon it, repairs with protesting woman secretary. The simple life cludes, however, a motor car and an indign chauffeur, the picture of silent protest, who pears each morning for orders. There are s silver, choice china, wines and other luxur It is a preposterous complication. Young E lishmen and justices of the peace in real life not madly entreat supposed gypsy girls to ma them within the first half hour's acquaintai There is, however, plenty of opportunity for picturesque in the piece. The forest setting gypsy costume enhance Miss Elliott's beauty, in the dialogue are a number of clever li The play requires but little in the way of act and the star was more than equal to the dema Mr. Charles Cherry played the rôle of the s denly enamored young squire.

The annual Drury Lane melodrama which cedes the Christmas pantomime is an elabo production this year. "The Sins of Society," Cecil Raleigh and Henry Hamilton, is in no than thirteen scenes, the curtain rising at the holy hour of 7.30. The plot of the piece chiefly concerned with the misfortunes downfall of Lady Marion Beaumont, pla by handsome Miss Constance Collier, the barrassments and finally actual crimes into wh she is led by her mad extravagance and especi her passion for gambling. There are oppo nities for some wonderful stage pictures, skilful mechanical effects. A cinematograph employed to simulate a hasty row down Thames. A weir is seen, over which a policer is hurled most realistically, and the scene at race course of Longchamps, including the arr of President Fallières, was highly effective. elaborate example of stage mechanism was departure and subsequent sinking of a troops

Winifred Emery, at the New Theatre, ha new play by Horace Annesley Vachell, enti "Her Son," a piece of no especial originality, affording the star opportunity to wear s stunning gowns. A hit was made by Ma Bobby Andrews, one of the best child actors seen on the London stage. An attractive-look boy, he is simple and natural, reads his lines mirably and acts with a technical skill that many an older player to shame.

At the Garrick, during the absence on of Arthur Bourchier and Violet Vanbrugh comedy dramatized from her novel, "Fiand Widow," by Mrs. Blundell and Sydney Valen is being played. Mr. Valentine has an excel rôle in the elderly Dorsetshire farmer, I Sharpe, and avails himself fully of all his op tunities, giving a finished performance. E.

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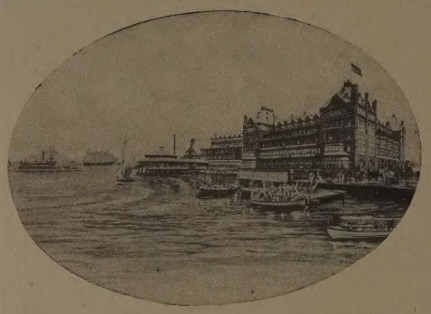

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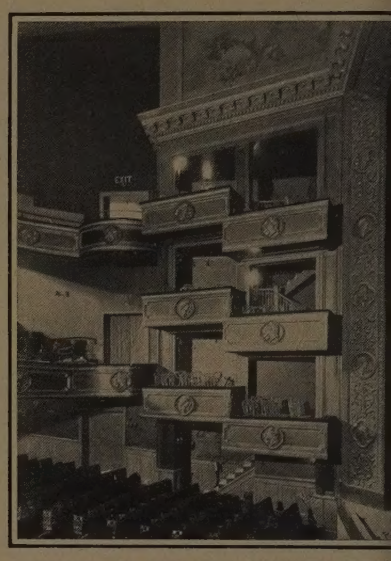
Theatricals in Philadelph

PHILADELPHIA, PA., Oct. 15.—The new A Theatre is one of the most beautiful houses in the country and is nightly drawing audiences with "The Road to Yesterday," is well liked here. "The Lancers," which to Daly's Theatre, New York, next month, f ing "The Great Divide," was presented a



INTERIOR OF THE NEW ADELPHI THEA

Lyric with Cecilia Loftus and Lawrence D as co-stars. The piece is amusing and sc decided success here.

"The Merry Widow," with Ethel Jackso its first metropolitan production at the House. The piece fully justified its Eu reputation. The music is charming and th interesting. Such spontaneous approval first night is rare. Miss Jackson made a personal hit and showed remarkable ski grace in her dances.

"The Belle of Mayfair," at the Opera was well liked. The piece ranks above the a musical comedy and has several catchy ai

"Public Opinion," a new comedy, with Welford, was seen at the Broad and pr considerable laughter. The play, however, d succeed and it has already been withdrawn circulation.

The Orpheum Dramatic Stock Company Chestnut Street Theatre is meeting with erable success. William Ingersoll and Jos Lovett are well supported by a strong cast.

R. H. Russ

Letters to the Editor

OPERATIC VERSIONS OF "MANON LESCAU

To the Editor of THE THEATRE MAGAZINE:

When and where was Puccini's "Manon caut" first produced in the United States?

CHARLES VERLI

SAN FRANCISCO, Sept. 30, 1907.

To the Editor of THE THEATRE MAGAZINE:

In looking over your August issue I noti you tell "Puzzled" that he must have Massenet's opera. This certainly is a m It was Auber's "Manon Lescaut." Ma wrote an opera entitled "Manon," but th never given here, as far as I know.

OSSIAN L.

NEW YORK, Sept. 27, 1907.

[Puccini's opera, "Manon Lescaut," wa given in San Francisco. Massenet's "Manon," was produced in New York t three seasons ago, with Sibyl Sanderson title rôle. There is also Auber's version same story.—EDITOR.]

Mr. Washington Likes "The Thea

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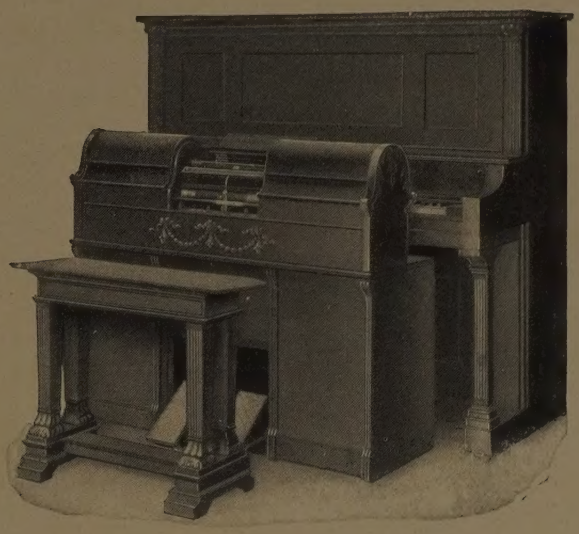

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David Belasco

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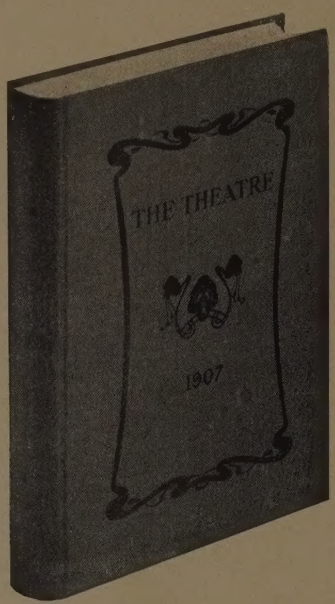

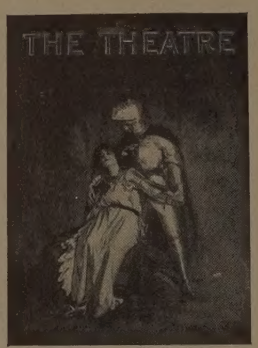

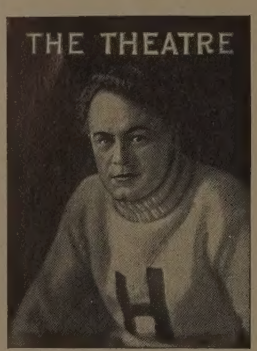

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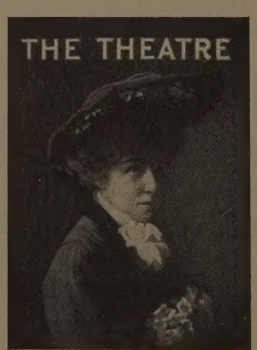

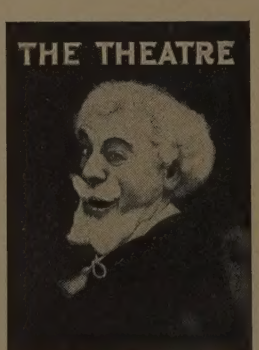

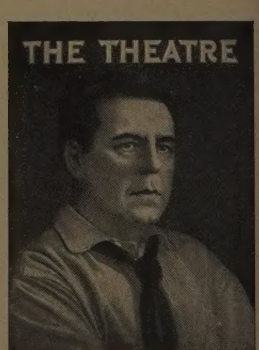

THE THEATRE MAGAZINE CO.

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Edited by ARTHUR HORNBLOW

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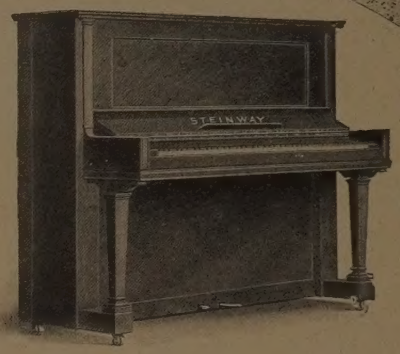

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THE THEATRE

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HENRIETTA CROSMAN AS CHRISTIAN IN "THE CHRISTIAN PILGRIM"

THE CURRENT PLAYS

White

SCENE IN HENRIETTA CROSMAN'S PRODUCTION "THE CHRISTIAN PILGRIM"

BIJOU. "The Master Builder." Play in three acts by Henrik Ibsen. Produced September 23 with this cast:

Halvard Solness.....Walter Hampden	Knut Brovik.....Cyril Young
Aline Solness.....Gertrude Berkeley	Ragnar Brovik.....Warner Oland
Dr. Herdal.....H. Reeves-Smith	Kaia Fosli.....Rosalind Ivan
Hilda Wangel.....Alla Nazimova	

Perhaps he knew what he meant when he wrote it; perhaps he was disposed to have his little joke at the public's expense, as George Bernard Shaw often has done; for even his most enthusiastic commentators have hesitated to put themselves on record as to just what Ibsen was inclined to convey when he penned "The Master Builder." In general idea it suggests "The Sunken Bell" of Hauptmann and á line of Andrew Lang's in one of his splendidly polished sonnets suggests as well as anything else the thought involved:

"The life that might have been is lost to thee."

It is gratifying, however, to note that the great theatre-going populace can find entertainment in a chain of ideas, however puzzling they may be to Philistines. J. M. Barrie makes his appeal to children and grown-ups as well in "Peter Pan." Does any one pretend that this harmless fooling has stunted thought or impaired genuine appreciation? Then if the English author can do these things, there would seem to be no right to hinder the Norwegian in his flights of poetical fancy, especially as his output is couched in splendid technical form and productive of acting parts of superlative merit and interest.

MRS. PATRICK CAMPBELL

This well-known English actress makes another American tour this season, opening at the Lyric this month (November)

As Hilda Wangel, Mme. Alla Nazimova adds another triu to her record since adopting the English-speaking stage. H is a wonderful characterization as complete, rounded and polis as a diamond on leaving the cutter's expert hands. It is an spiration for the younger actresses of to-day to note the mar ous resourcefulness of this gifted player's comprehensive There is not a dull moment in it. The variety of expres vocal and facial, is little sh of wonderful. The detail perfect, and the methods expression illuminative to highest degree. The keyn which she strikes on her f entrance conveys at once elf-like, mischievously seri soul that pervades this fasc ating but disturbing factor the history of the Soln household. There is cheer humor in her moments of pl fulness; soul-felt poetry in flights into the realm of p found yet alluring fancy; fo and power in her delineation the wonderful spell she yie and mournful pathos in notes of anguish.

See it and be convinced t this Russian has a real mess to convey, and reveals it w consummate and artistic gra Nor is the pleasure of the p formance limited to the st work; the supporting compa is excellent, and the ensem admirably attuned to the g environment of this mystic p in three acts. Walter Han den as Solness stamps hims as an actor of rare psychol ical power. The forceful pose which permeates his most constant presence on stage betokens the intellec

well as the potential resources of this ted actor. H. Reeves Smith extracts re humor from the rôle of the Doctor n is suggested in the reading, and a really lliant suggestion of moral anguish is conbuted by Rosalind Ivan as Kaia. Cyril ung and Gertrude Berkeley are well thin the picture. "The Master Builder" ould be seen as well as heard.

YRIC. "VIRGINIUS." Tragedy in five acts Sheridan Knowles. Revived September 16 h this cast:

ginius	James O'Neill
ius	Charles Dalton
us	Norman Hackett
s Claudius	Charles D. Herman
	Wadsworth Harris
	Warren Conlan
	James O'Neill, Jr.
	Joseph Slaytor
	Frank Hilton
	Wilmer Dame
	Joseph M. Bergin
	Thomas Barry
	Henry King
	James Dennison
	Jerome Storm
	Edward Norris
ginia	Franklyn Lynch
	Josephine Morse
ba	Kate Fletcher

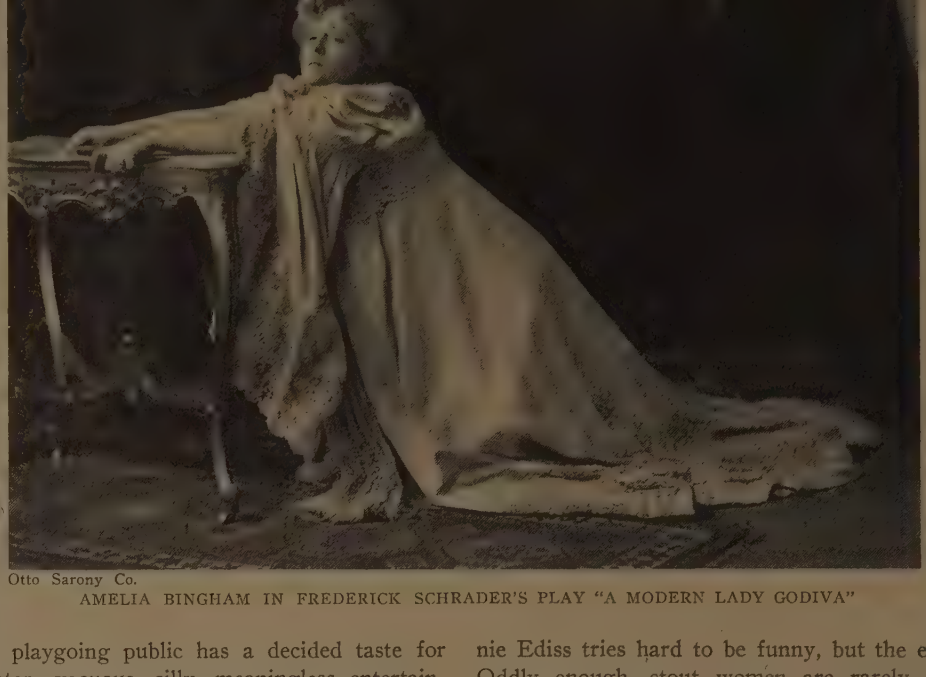
If everything written in blank verse does t reach the altitude of the Shakespearian ndard, it does not necessarily follow that at form of literary expression is to be tirely tabooed. Sheridan Knowles' Pegis may not have been of the Colin class, t he certainly ranked higher than a sell- plater and ought, therefore, to be conered with thoughtful deference. When irginius" first saw the footlights in 1840 was hailed with acclaim. In the year of ace, 1907, and contiguous to Broadway such furore is likely to attach to its proction; but the fact remains that if those eatrical patrons who have been surfeited late with dramatic piffle and musical inities had dropped in at the Lyric and en Mr. James O'Neill in the title rôle this time-honored Roman drama they uld have been much edified and inucted, and the red blood would have ursed in their blaséd veins in spite of emselves. Revivals such as these deserve couragement. There was here an honest deavor made to present the poetic with e and fervor. Unfortunately, some of enthusiasm was misplaced and the cast places shockingly weak, to say nothing a series of stage sets so glaringly garish t they offended. But the title rôle in . O'Neill's hands is well portrayed. ere is dignity and plastic grace in the ward expression and feeling, poetry and ver as he gives utterance to the verse. ere are fine opportunities in this rôle of the Roman father who rifices his daughter that her honor may be saved, and to the Mr. O'Neill makes the most of them. It is invidious and necessary to compare his acting with those who have gone ore. "Virginius" is a novelty to the present generation, and a le, wholesome one. Charles Dalton gives a strikingly virile graphic picture of the wicked Appius, an impersonation that athes the spirit of the traditional, while Charles D. Herman ders valuable aid as Caius Claudius, his associate in villainy. s Franklyn-Lynch has some sweet, gentle moments as Virja, but of the rest be it said, that a lack of training and associa with the legitimate betrays only too keenly the gross limita s of the modern stage.

ALEX CARR, BLANCHE RING AND JEFFERSON DE ANGELIS IN "THE GAY WHITE WAY"

HERALD SQUARE. "THE GIRL BEHIND THE COUNTER." Musical comedy in two acts. Book by Ludham Bantock and Arthur Anderson. Music by Howard Talbot. Lyrics by Arthur Anderson. American adaptation by Edgar Smith. Produced October 1 with this cast:

Henry Schniff	Lew Fields	Dudley Cheatham	Ignacio Martinetti
Mrs. Henry Schniff	Connie Ediss	Lord Augustus Grabington	Denman Maley
Winnie Willoughby	May Naudain	Charley Chetwynd	Joseph Ratliff
Millie Mostyn	Louise Dresser	Henri Duval	George Beban
Ninette Valois	Lotta Faust	John Blobbs	Vernon Castle
Susie Scraggs	Topsy Siegrist	Maggie	"Patsy" Mitchell
Mrs. Whitewater	Edith Ethel MacBride	Hon. Aubrey Battersea	Vernon Castle
Mrs. Crawley-Sheppington	Lottie Fremont	Lord Rumbold	Hubert Neville

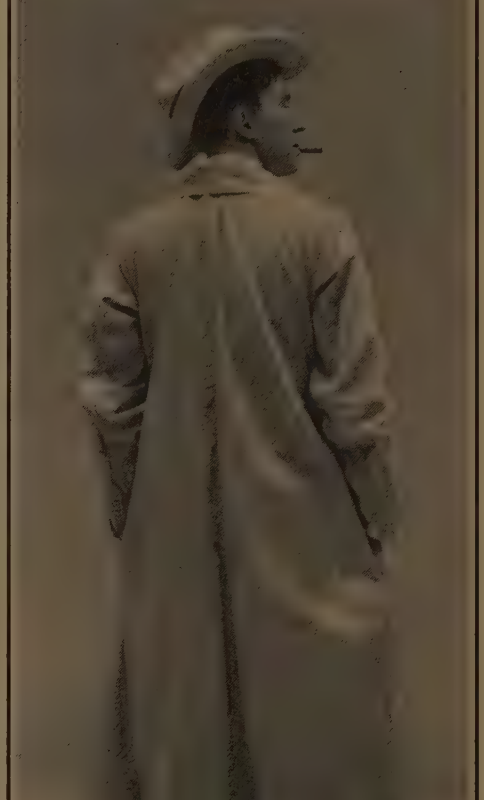
The old saw about too many *chefs* spoiling the chowder does not always apply. Countless English authors had a hand in making this piece, after which it was turned over to Edgar Smith to be translated into colloquial American. Little wonder that it proved to be one of the funniest shows Broadway has yet laughed



Otto Sarony Co.
AMELIA BINGHAM IN FREDERICK SCHRADER'S PLAY "A MODERN LADY GODIVA"

at, and that there is a small-sized riot at the box office each evening to secure seats. No one, however, need labor under the impression that "The Girl Behind the Counter" is high art, or that its production marks a step forward in the development of our native drama. Nothing of the kind. Indeed, the enthusiasm with which the crowds at the Herald Square greet it nightly should be cause for sorrow rather than joy, for it demonstrates forcibly that a very large portion of our playgoing public has a decided taste for shows of this character—vacuous, silly, meaningless entertainments, which are really degrading the theatre to the low level of the variety stage.

Lew Fields graduated from the variety ranks and, talented though he be, he has never risen above the burlesque comedian. Doubtless he would not have the ambition to do so even if Nature had not imposed limitations on him. If all the money one wants can be made out of slap-stick fooling and horseplay, why worry one's head about trying to do anything more worthy of the actor's art. That Mr. Fields' clowning is clever and highly diverting is unquestionable. His antics give one the smile that won't come off. His mirth-compelling powers are irresistible. Together with Sam Bernard and Joe Weber, he may even be credited with having elevated fooling to the dignity of an art, but, after all, it is only clowning of the most obvious order, and laugh, as one must, at the ludicrous situations, the broad humor in the dialogue and repartee and the grotesque contortions of face and body, one cannot evade the thought that it all belongs to the lowest possible order of public entertainment, such as country yokels guffaw over at the pantomime when the agile clown hits the fat policeman in the stomach and the Pantaloon steals a string of sausages from the butcher shop. Secretly, one is rather ashamed to be seen enjoying such childish stuff, just as one would not wish to be caught sticking one's finger in the jam pot. There is practically no plot. The fun arises out of the social ambition of Mrs. Schniff (Connie Ediss), a vulgar parvenue, who squanders her husband's pork-made millions like water in order to jimmy her way into society. Hubby, rich as Croesus, gets into all kinds of difficulties, first by being arrested as a shoplifter, and later by officiating as head waiter at his wife's garden party. Mr. Fields has practically the whole burden on his shoulders. He is seen at his best in the rôle of the clumsy but rich Mr. Schniff. In at least two of his scenes—that at the soda fountain with Connie Ediss, and later that where he drills the queer looking bunch of waiters—he makes one laugh till the tears come. Connie Ediss tries hard to be funny, but the effort is too apparent. Oddly enough, stout women are rarely funny on the stage whereas thin women often are. Lotta Faust looked delicious but has nothing to do. The piece is handsomely staged.



Hall
W. T. HODGE IN "THE MAN FROM HOME"

HACKETT. "The Struggle Everlasting." Modern morality in a prologue and three acts by Edwin Milton Royle. Produced September 26 with this cast:

Mind	Arthur Byron
Simple	R. A. Roberts
Worldly-Wise	Robert Peyton Carter
The Musician	E. W. Morrison
Bacchus	C. Jay Williams
Body	Florence Roberts
A Chorus Girl	Isabelle Garrison
The Janitor	Daniel Morris
His Wife	Minna Adelman
The Prince	Francis Sedgwick
The Pugilist	Franklin Roberts
His Trainer	Joseph Rawlins
The Actor	Joseph Adelman
His Dresser	Clay Boyd
The Banker	Edwin Holt
His Wife	Selina Fetter Royle
Soul, a pastor	De Witt Jennings

This piece was nearly as good as the worst play ever written. That worst play, of course, was symbolic, an inscrutable thing begotten by Ibsen in his old age and bestowed upon a world that he hated just before he went to the Button Maker. "The Awakening" was behight. The present play may have been designed by Mr. Royle to elevate the stage and to rebuke certain other plays in the neighborhood that were frankly built to make money, and not to elevate anybody or anything in particular. The play was no doubt written and produced out of purely philanthropic motives. We are inclined to believe that all plays should belong to a distinct and well recognized form. Sometimes a new form might be created by some particular play; but this play belonged to no form and created no new form. It had a second act which was good, plain common sense drama, for Mr. Royle is excellent at characterization, with an eye to the externals of character, and with a mind and heart capable of getting at the

rings of human action, but his method in this play immediately prives every character of naturalness and throws over the entire tion and artificiality and complexity beyond description. It was t a new type of play, but it was a new form of confusion. If audience had taken it riously, which happily ey did not, the conse- ences would have been stressing. People would ve seen Nothing, believ- g that they had seen mething, and would go rough life with the puzzle solved. One began ask- g questions from the rise the curtain, which he mself could not answer d no one else.

The prologue had as aracters: Worldly-Wise, ind, the Hermit, Body, e Mother, Soul. In the ay Mind, Worldly-Wise, dy and Soul retained eir symbolical and para- lical names and asso- ated with people of the al world who inherited eir names in the regular der, while they them- lves entered it by the back or and were refused ristening by the author, egitimate in nature, in mmon sense and in art. dy is more like it. Have e right kind of actress for is part and the diaphonic mbolism falls away and e is the thing itself. Call r Body and it is immedi- ely understood; but when u call a man Mind who a fool the human intel- ct begins to totter. To ve a baby introduced to in the prologue and to eet him as Soul, although is a preacher, and to find m just as much at home ith people whose names d addresses you can find the directory as he is ith those who come from owhere, but who are ob- ously going to a definite mewhere, is perplexing. We are not unaware that great deal of comfort is forded to a limited number of theatregoers if they are put in e position of being able to shake their heads sadly at you, to as- re you that they understand the whole thing perfectly, but that ey have not the time just at that moment to explain to you, owing an important engagement around the corner. We freely grant at Soul was a very worthy character. In fact, Soul had our ost sincere regard and we would be loath to say anything against m, even if his acting were not up to the standard. The play hen reduced to terms of ordinary drama was a good enough ory of the career of a woman who lures men to their ruin. The ea involved in this was the central idea of the play and afforded a second act which had vitality and which was impressive, interesting and even novel. The mistake in the whole conception of this play was the striving after novelty. Just as a farce may be turned into comic opera in order to give it a new vogue, here was an obvious, commercial, matter of fact method of the same kind applied to the drama. Where then is the sincerity of the effort? It is Business operated by a corporation consisting of Mind, Body, Soul & Company. The second act was an admirable one and Mr. Royle's skill and professional touch was so manifest that one can only deplore his mistake in not writing a play of to-day for to-day instead of having tried to write something from yesterday for to-morrow.

JOHN W. DEAN AND FANNIE WARD IN "A FOOL AND A GIRL"

In the second act, in the rooms of Body, notwithstanding the announcement on the playbill that the Place is "within ourselves," Body, a most friendly person, was entertaining her friends. A Banker was the one with the money. To them came Mind, who could just as well be named Thirst. Body and every Body are going to the Bad. To them came an actor. It soon appeared that he had already gone to the Bad. The particular scene afforded by him is one of the famous entertainments in the history of the Lambs' Club. While drinking he attempts to recite the soliloquy from "Hamlet," breaks down and is taken out a wreck. This was very effective and was capitally done by Mr. Joseph Adelman. To them came the Pugilist. Body had evidently had many experiences. To them came the Musician. He was called up from the street, a forlorn creature to whom money was given in his outstretched hat and who, upon discovering Body as the woman who had ruined him, cuts his violin strings, breaks the instrument to pieces, throws the money away and departs leaving his curses. The Banker's wife called, accompanied by Soul, to plead with her husband to give up his evil ways and return home for the sake of the children. The entire scene was obvious to the imagination of anyone, and it was well done.

Florence Roberts was at her best in it, dominating the scene with fine intelligence, uncommonly expressive acting, and with a certain charm and grace that is requisite to a performance of this kind and which few women on the stage possess. The play ended

in her taking poison. If there is anything that is not symbolic it is strychnine or arsenic. She seemed to have been living at the rooms or house of Mind at the time. The exact facts in the case would no doubt have been absolutely clear if Mr. Royle had not been writing a symbolic Play.

KNICKERBOCKER. "THE EVANGELIST." Tragi-comedy in four acts by Henry Arthur Jones. Produced September 30 with this cast:

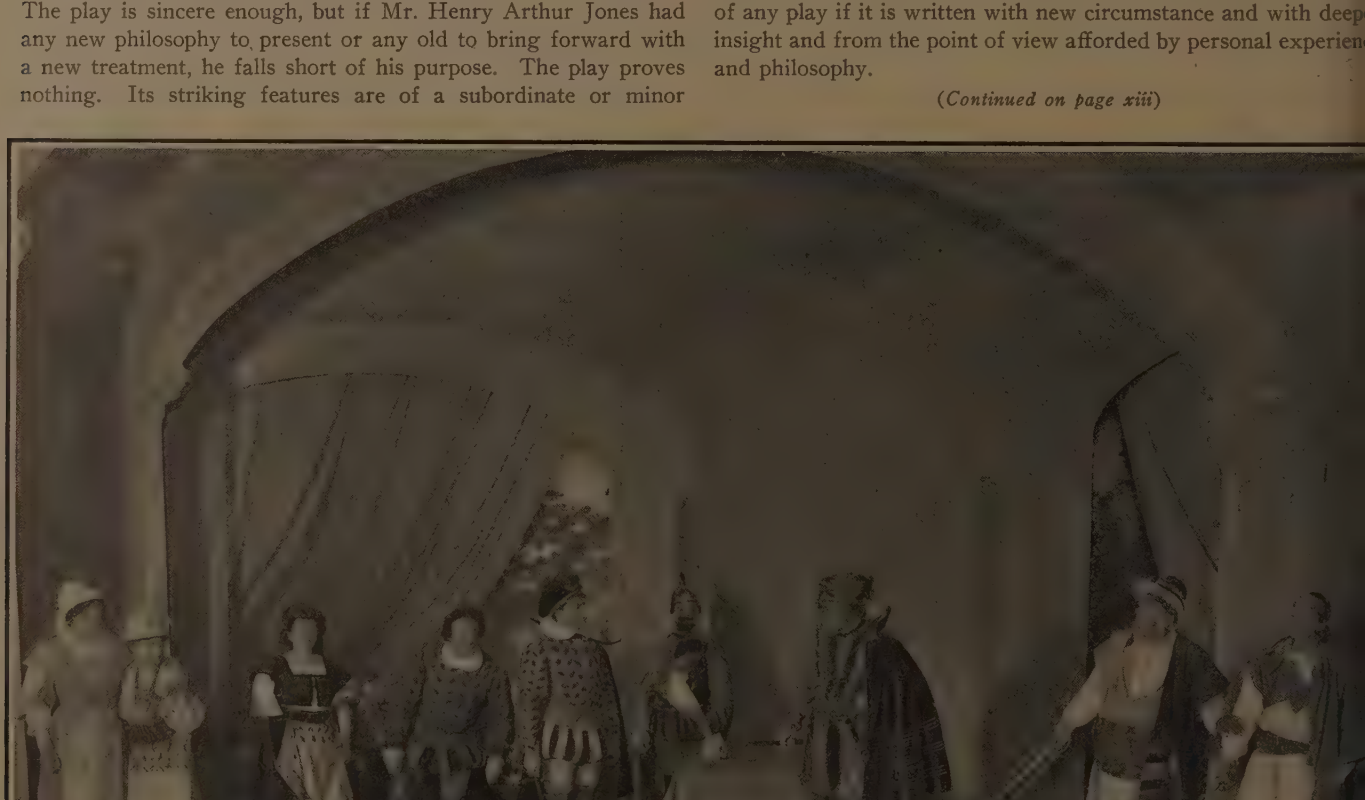
Sir James Nuneham	W. H. Crompton
Philip Nuneham	Edgar Baume
Richard Fyson	Charles Fulton
Rex Allen	Conway Tearle
The Bishop	Cecil Rose
Rev. Mark Shergold	Ivan F. Simpson
Rev. Joseph Cushway	W. J. Constantine
Rev. Maltman Taddy	Charles W. Butler
Sylvanus Rebbings	Howard Kyle
Ben Possiter	Fred Thorne
Hassell	Frederick Powell
Christabel Nuneham	Dorothy Thomas
Ione Nuneham	Edith Taliaferro
Mrs. Shergold	Nina Herbert
Mrs. Cushway	Maggie Halloway Fisher
Mrs. Taddy	Mrs. Felix Morris
Phoebe Ransford	Willette Kershaw
Naomi Rebbings	Davenport Seymour
Sal Possiter	Gertrude Augarde

That "The Evangelist" had for its basis the motives and influences of religion had nothing to do with its failure. The stage is as universal in its material as life itself and it would be as futile to attempt to restrict the manifestations of life possible to the stage as it would be to attempt to stem the tide of human experiences. If the very title of the play had deterred multitudes of people from witnessing the first performance, multitudes of people would have clamored for future admission if the play contained elements of true power. The play is sincere enough, but if Mr. Henry Arthur Jones had any new philosophy to present or any old to bring forward with a new treatment, he falls short of his purpose. The play proves nothing. Its striking features are of a subordinate or minor character. His characterizations a no doubt true. There is an inhere proof of the truth of all stage po traiture, however foreign everythi in the play may be to us, that i presses one with the truth. In all i details the play convinces you that y see something that has happened England. The satire in the bickerin between the clergy gathered at a mee ing in the house of a British man facturer is no doubt accurate, but the details concern us in a comparative small measure. That part of t sluiceway of his action grinds grist for us. Mr. Jones has reach a facility and perfection in his cra that enables him to write scenes wi unfailing effectiveness; but in th way many of these scenes, touchi or humorous or whatever may be the quality, stand out detached in on memory of the play without co tributing to a final deep impressio Much of it seems to be a paraphra of familiar dramatic things. For i stance, the episode of the abandon girl with the fatal gift of beauty is a most familiar scene and f a little while it is potent, but it is really incidental. In short, t play is one of those that when recalled to mind after the pe formance or in later years will be remembered by some of i scenes and details rather than by its complete impression. T plot is not unfamiliar, but that makes no difference in the val of any play if it is written with new circumstance and with deep insight and from the point of view afforded by personal experien and philosophy.

(*Continued on page xiii*)

Sarony

JAMES O'NEILL AS VIRGINIUS



Hedwig Reicher Emmy Raabe-Burg August Weigert Heinrich Marlow Adolf Winds Adolf Neuendorff

Through an intrigue Don Alvaro (August Weigert) enters the apartment of Isabel (Hedwig Reicher). Pedro Crespo (Adolf Winds) and his son Juan (Adolf Neuendorff) appear, unmask the deception and a fight all but ensues

SCENE IN ACT I OF "DER RICHTER VON ZALAMEA" AT THE IRVING PLACE THEATRE

ny VIRA STOWE
Vassar College girl who is leading woman in "Artie"

Bangs ROBERT CONNESS
Recently seen as Dr. Sterling in "The Movers"

Morrison DOROTHY TENNANT
Now appearing with John Drew in "My Wife"

Bangs NORMAN HACKETT
Lately seen as Icilius in the revival of "Virginius"

Walter Malone—a New American Dramatist

N the storm and stress period of life insurance a couple of years ago, when Paul Morton addressed a reorganization meeting of directors and stockholders, he rose to the climax his exhortation to courage and renewed effort, in quoting the owing lines on "Opportunity":

"They do me wrong who say I come no more
When once I knock and fail to find you in:
For every day I stand outside your door
And bid you wake, and rise to fight and win.

"Wail not for perished chances passed away!
Weep not for golden ages on the wane!
Each night I burn the records of the day—
At sunrise every soul is born again.

"When down in mire, wring not your hands and weep.
I lend my arm to all who say, 'I can.'
No shame-faced outcast ever sank so deep
But yet might rise and be again a man.

"Art thou a mourner? Rouse thee from thy spell.
Art thou a sinner? Sins may be forgiven.
Each morning gives the wings to flee from hell,
Each night a star to guide thy feet to heaven."

Whose verses are those?" many wanted ask. If they had asked, and received answer, "They were written by Judge lone," probably few would have been wiser; for Judge Malone has been little rd of north of Mason and Dixon's line. the South, it is different.

Walter Malone is about forty years of , a Mississippian by birth and educa-, but now a resident of Memphis, Tenn., ere he is a justice of the Circuit Court. s brother, the Hon. James H. Malone, the present mayor of Memphis. The John Malone, a well-known legitimate or of the old school, was his cousin.

Ten years ago, after having published a ume of poems and a prose romance, lter Malone came to New York, served time in the literary and journalistic ny here, and was graduated (without noticeable honors, at the moment,) m the great university of metropolitan erience. To this period belongs his t play, a sort of blank-verse mystery ose esoteric character is indicated by its title, "Poe and pin." Then he returned South, and wrote a Civil War play und a local Confederate hero, young Sam Davis, the Nathan Hale of Tennessee. These works attracted considerable attention.

JUDGE MALONE

It is not on the strength of these two efforts, however, interesting as they are, that Walter Malone is here hailed as a new American dramatist. His "Valley of the Shadow," a peculiarly strong emotional drama dealing with the epic period of the yellow fever plague in Memphis (1878), is likely to be given a production at an important Broadway house some time this season or next. Its production will show Mr. Malone as a playwright to be reckoned with, whether the fate of this particular work be sensational success or ignominious failure. It will be the one or the other, for there is no "policy" about it, no craven conventionality, and no compromise with mere prettiness or sickly sentimentality.

The heroine of "The Valley of the Shadow" is a young woman originally of fine nature, but turned aside by a great wrong, and fallen to the estate of an "actress"-inmate of a questionable amusement resort when, the awful shadow of the plague having suddenly fallen upon Memphis, she becomes the nurse and savior of stricken thousands, including the man she had loved to her cost, and finally herself dies the death of an exalted martyr. There was such a woman in real life, and a statue erected to her memory may be seen in Memphis to-day.

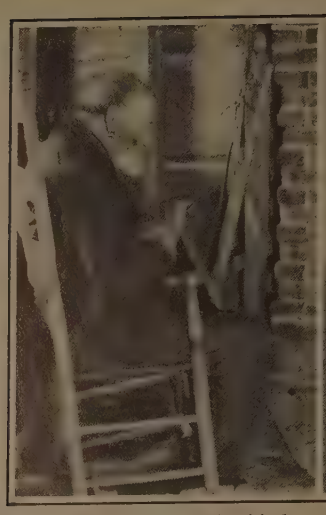
In some regards, Mr. Malone and his play remind one of Mr. Moody and "The Great Divide." A poet, in each instance, has chosen a large native theme, and written a virile prose-drama in the realistic terms of the modern theatre.

It is not practicable, perhaps not desirable, to give here a detailed synopsis of "The Valley of the Shadow." One or two brief passages must suffice to show its informing spirit, and to suggest the weird, Poe-like atmosphere against which its characters, heroic and comic alike, are projected:

EDNA: There is but one thing that will soften the heart of the world toward us, and that is for us to die.

FLORENCE: Oh, nonsense, child. The world may shed a few maudlin tears over queens with doubtful reputations who were brought to the block hundreds of years ago. But it takes no note of those who live—yes, live on from day to day in poverty and lowliness and want. It cares nothing for the women who drag on from day to day in hopelessness and squalor. And yet the household drudge who is called a farmer's wife suffers ten thousand times more than Marie Stuart or Marie Antoinette. It requires more courage to run a boarding house than it does to be a Jeanne d'Arc.

(*Continued on page xii*)



A neighbor he frequently visited

The birthplace of Denman Thompson in Pennsylvania

Road on which he trudged to town

How Denman Thompson Wrote "The Old Homestead"

DENMAN THOMPSON

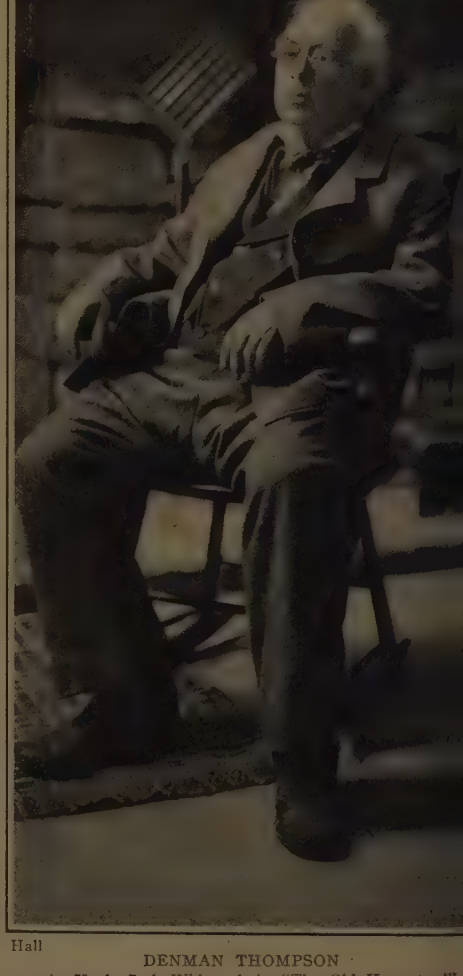
EACH year it is unofficially given out along the Rialto that Denman Thompson is about to relinquish the part of Joshua Whitcomb in "The Old Homestead," which he has played for thirty-two years, and retire from the stage. The report is the merest gossip. Mr. Thompson himself, probably, has no idea when he will voluntarily give up a rôle which has, so to speak, become a part of his own life. It depends upon the state of his health. So long as his strength lasts, it is likely that he will continue to make brief fall tours in the piece, as he is doing this year, for it gives added interest to the play to have the original Uncle Josh in the cast, at least for part of the season, and when the severe winter weather sets in Mr. Thompson retires to his comfortable home at West Swanzey, N. H., his place being taken by William Lawrence for the balance of the tour. This was the method adopted by the late Joseph Jefferson during the closing years of his life. Certainly "The Old Homestead" shows no sign of losing its grip in the public favor. New generations of theatregoers come and go, but this simple, domestic drama with its homely Yankee types could go on forever. With the exceptions of "Uncle Tom's Cabin" and "Rip Van Winkle," it holds the record for the longest run on the American stage. In fact, the number of its performances given probably exceeds that of the performances of "Rip Van Winkle." Joseph Jefferson began playing Rip in 1860, and continued playing it until his death two years ago—a period of forty-five years. But during that time he appeared in many other rôles, whereas Denman Thompson has appeared in nothing else but Joshua Whitcomb for thirty-two consecutive years.

Denman Thompson's ancestors were among the "sixty" who, in 1735, secured the deed to the township of Swanzey from the Massachusetts authorities, but Rufus Thompson, the father of Denman, decided to try his fortune in "the West" and, in 1831, moved to Pennsylvania and located in the "Beech Woods," about three miles from Girard, and here Denman was born October 15, 1833, and here he lived until he was fourteen years old, when his parents returned to their old home in Swanzey.

The old "Thompson house" is yet standing, as are one or two others in which Denman and his parents frequently visited, and the road through the woods over which he trudged when he went to town (Girard) is yet overshadowed, in many places, by the same old trees that shaded it then. Close by the old homestead Elk Creek winds its way toward Lake Erie, and Denman, with his mates, often risked life and limb in doing "stunts" on its wonderful banks. One test of daring and level-headedness was to walk across the "Devil's Backbone"—a place where precipitous banks rise, on both sides of a ridge, to a height of seventy-fi feet, the top being a path so narrow that only the most ventur some cared to attempt crossing it.

After the family returned to Swanzey Denman helped his fath with his work as a carpenter during the summers and attend the Mt. Cæsar Seminary during the winters, but the life was t tame to suit his adventure-loving disposition, and he begged pe mission to go out into the world for himself, and started, in t spring of 1850, strong and hopeful, on his long walk to Bosto Denman's mother used to say that he "went part way to me every circus that came to the town, and walked on his head f weeks afterward." So it was but following a natural bent when he asked for work with Tryon's Circus, which arrived in Boston soon after he did. Being taken on as a "property boy," he was, before the end of the season, riding in the opening and performing as an acrobat.

The winter of 1850-51 is a marked date in the career of Denman Thompson, for it was during that season that he made his first appearance (as a supernumerary) on the stage, and earned his first money therefrom, in the Howard Athenæum, Boston. Following this engagement he



Hall

DENMAN THOMPSON
As Uncle Josh Whitcomb in "The Old Homestead"

ew Fields in "The Girl Behind the Counter"

Lew Fields Connie Ediss

MR. FIELDS AND MISS EDISS AT THE SODA FOUNTAIN

Lew Fields Connie Ediss

THE PONY BALLET

THE SIX STATELY SHOW GIRLS

went to New York City and acted as doorkeeper and lecturer for a company that was exhibiting a collection of paintings of famous Indian chiefs but, not liking the work, he went to Lowell, Mass., and took a place as clerk in his uncle's drygoods store.

A company playing "The French Spy" came to the town about this time, and Denman's predominating interest sent him to apply for a place with them, and, as a result, he appeared as Orasman in his first "speaking part." Leaving Lowell, he went to Worcester, where he remained one season, and then went from one company to another during another season. In January, 1854, he began playing low comedy in the Athenæum, in Cleveland, and in May of the same year was engaged as a member of the stock company of the Royal Lyceum Theatre, Toronto, where he played Irish and negro parts. One of Denman's main helps to success was his ability to sing and dance, and so fill the "between acts" parts which were then very popular. This ability made him a great favorite with both managers and audiences, and resulted in his staying in Toronto until 1868, and it was here that he married and founded a home of his own.

The name of Denman Thompson was not the most conspicuous thing on the posters of those days, but some old bills announce that "Mr. Thompson" takes the part of O'Leary in "Virginia Mummy," and of Mr. Grub in "Jumbo Jum." In 1857, when "Uncle Tom's Cabin" was performed in the same theatre we find "Mr. Den Thompson" advertised to appear as Uncle Tom.

During several seasons Mr. Thompson played in variety theatres because of the better salaries paid, and in January of 1875 he began playing in Harry Martin's Varieties in Pittsburg, Pa. While filling this engagement he was stricken with rheumatism and obliged to give up his work. Realizing that this disease was a menace to his future work along the old lines, he knew that future success must come through other channels, and it was while confined to his bed and suffering acutely that he decided to attempt the portrayal of Yankee character of the homely, every-day type, and he worked out the first sketch in which, in February, 1875, at Harry Martin's Varieties, Uncle Joshua made his first appearance.

The play required less than half an hour for its presentation, but had a markedly successful run of two weeks. By constant work on the sketch he was ready to add several characters when it was produced in Rochester, N. Y., a few months later. From Rochester he took his company to Chicago, and there added to the piece until, in the spring of 1877, it was performed at Haverly's as a three-act play. The venture was not a financial success, but, with all faith in the play, Mr. Thompson and J. M. Hill, who had become his manager, organized a company to tour the New England States. This plan, too, fell short of success and was given up. Starting from Buffalo, N. Y., a western trip was made, but it was a discouraging one until, of a sudden, fate smiled when Denver was reached, and fairly laughed aloud in San Francisco. After the wonderful success gained on the Pacific Coast the play was brought back to New York, where it had a successful six-months run in the Lyceum Theatre.

Photo Ellis & Walery, London
MISS DOROTHY THOMAS
Who played the leading feminine character in Henry Arthur Jones' tragi-comedy, "The Evangelist"

As "Uncle Joshua" made his way deeper and deeper, into the hearts of the people, the call for another play became so insistent that Mr. Thompson decided to furnish it in a form that would continue some of the characters and the general theme of the first one. Securing the services of George W. Ryer, he took him with the Joshua Whitcomb Company on the road. After the performance, at night at any and every odd moment while doing "one-night stands" through Pennsylvania the two men worked until "The Old Homestead" was complete. The first presentation of the new play was given in the Boston Theatre, April, 1886, and was a success from the very start, though it was afterwards slightly changed by the addition of new characters.

Many people believe Denman Thompson to be a very wealthy man, but he is not, and never will be, what is nowadays considered wealthy, for the reason that his generous heart finds many ways of sharing his money with others. He loves to beautify his home, and to help along every project for the improvement of his home town, and his generosity to his friends is limited only by their needs yet to parade that generosity would be to hurt the man in a way many could not understand. Years and distance seem to make no difference in the feeling he has for his boyhood home and early friends and no opportunity for visiting them is left unimproved. One little incident in this connection shows a marked characteristic of the man, and was public enough to make repeating it no betrayal of trust:—When an old resident left a fund toward a library for Girard, if the town would do certain things, Denman Thompson was the first to send a check to help the project along. Later on he brought his company to the town and played "The Old Homestead," but when leaving he handed a packet to the last friend with whom he shook hands (as the train started), and said: "Hand that to the president of the Library Board please—I don't want to take any money out of Girard, and I don't want her to thank me."

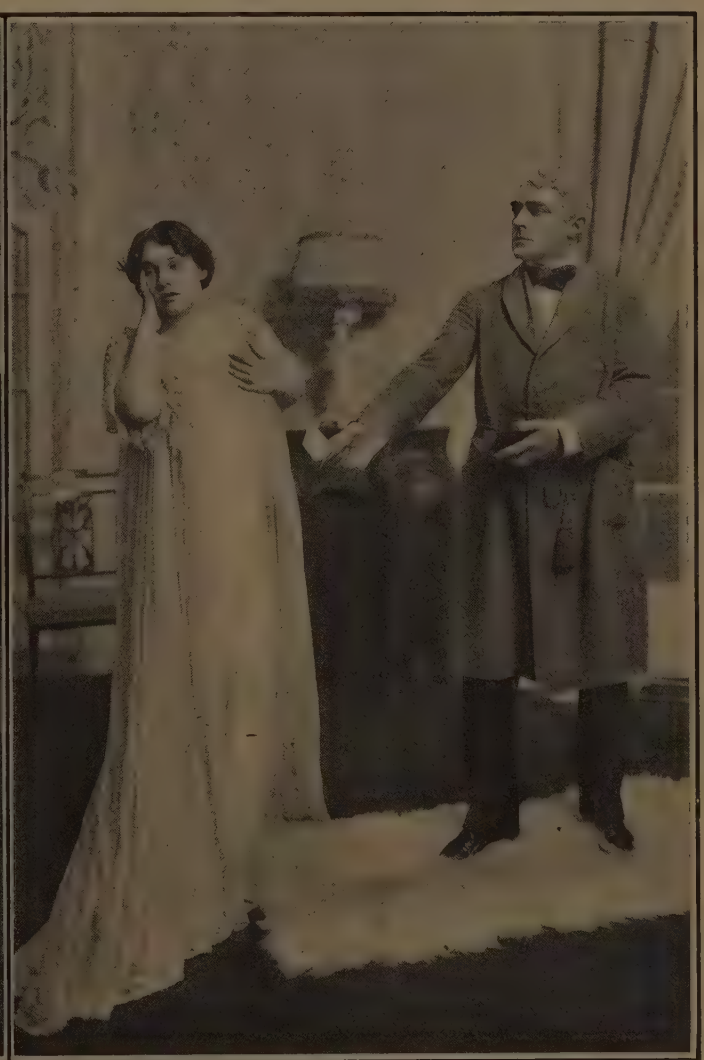
The greatest sorrow of his life came to him when, on October 2, 1904, death took his wife from the home, but two daughters and a son, with three grandchildren and hosts of friends remain to give him renewed interest in life. Long may he retain his health to continue delighting our audiences with his inimitable Uncle Josh.

EVA RYMAN GAILLARD.

Edith Osterle | Margaret Illington | Kyrle Bellew | Sidney Herbert | Leonard Ide | Herbert Percy

Act I. Fernand (Leonard Ide) admits that he is the thief

Act II. The husband (Kyrle Bellew) playfully asks his wife (Margaret Illington) how she can afford such fine laces



The husband discovers 6,000 francs among the lingerie and, terrible suspicions aroused, he insists on an explanation

Scenes in "The Thief," the Great Success at the Lyceum Theatre, New York

Some Famous Players I Have Known

By HENRY P. GODDARD

Sarony

EDWIN BOOTH

WITHIN the last forty years I have seen Hamlet portrayed by every great actor who has essayed the rôle in America from Edwin L. Davenport to Forbes Robertson, the former admirable in the part and the latter presenting by far the best rendering of the character now to be seen on our stage, yet no one that I have seen ever has effaced or can replace the Hamlet of Edwin Booth as played by that "noblest Roman of them all" in the prime of his life. Of him William Winter, who probably knew the man better and has seen the play more often than any other living critic, has written what is the final verdict of his day and generation, that "Booth's performance of Hamlet will live in commemorative dramatic history with great representative embodiments of the stage. That it deserved historic permanence is the conviction of a great body of thoughtful students of acting in Great Britain and Germany as well as in America." The memory of the grace, poetry, beauty and dignity of that Hamlet as I saw it played by Mr. Booth in the Winter Garden Theatre in New York about 1867 lingers with me, yet taking rank with Salvini's Othello as one of the two absolutely satisfactory presentations of Shakespearian heroes I have ever seen, next after which I place E. L. Davenport's Brutus, Lawrence Barrett's Cassius, Rossi's Romeo, and Mantell's Lear.

From the many actors I have known who supported Mr. Booth I have heard only of his constant kindness and personal and professional courtesy. My old friend Mr. John W. Barron, now living in retirement in Baltimore, phrases it by saying, "When Booth came to rehearsal everybody was happy. There was an air of exquisite refinement about him, a magnetism that one could not, even if he would, repel. From the leading man to the humblest 'Ute,' all regarded him as the absolute gentleman."

In private life he was very dear to his intimates and talked freely and charmingly to such, but when with those whom he did not know well he was, as he often avowed, afflicted with a shyness that made it almost impossible for him to converse at ease. An interesting illustration of this occurred in the early seventies when a breakfast was given for Mr. Booth by a distinguished New York sculptor. A young lady friend of mine, a very pretty New York girl, and a relative of the sculptor, was in the seventh heaven when invited to be a guest, as in common with most of her sex at that time she admired the actor extravagantly. On her return, in reply to my questions she said she had enjoyed herself immensely, that the breakfast was perfect, the guests distinguished and congenial, etc., etc. "And Mr. Booth?" "Oh, he was very handsome and so courteous." "Did he talk?" "Yes, of course." "What did he talk about?" "Well, Mr. Booth said"—a pause. "What did Mr. Booth say?" "Well, he said that the coffee and toast were delicious."

Rose Coghlan, one of the best of our actresses, was talking to me in Baltimore recently of Mr. Booth. She was one of that memorable cast which played in "Hamlet" at the great benefit for Lester Wallack at the Metropolitan Opera House in New York, May 21, 1888. Booth was the Hamlet, Mme. Modjeska, Ophelia; Lawrence Barrett, the Ghost; Frank Mayo, the King; Joe Jefferson and Billy Florence, the Grave Diggers; Gertrude Kellogg, the Queen; and Rose Coghlan, the Player Queen. The house was packed and the audience wildly demonstrative, in fact too much so, as Miss Coghlan said that the tremendous applause that greeted each and all of the players as he or she first appeared greatly marred the performance as a whole. The only other time Miss Coghlan ever saw Mr. Booth play Hamlet was early in 1891, the day after the burial of his late associate and devoted friend Lawrence Barrett, on which occasion Mr. Booth was evidently under such an emotional stress that, especially in the graveyard scene, he could hardly utter his lines. What better illustration could be afforded that an actor must not feel the emotion he seeks to portray to the audience?

JOHN T. RAYMOND

John T. Raymond, who created the rôle of Col. Sellers in Mark Twain's play "The Gilded Age," and thereby made himself famous (although to this day Mark Twain claims that it was the play that made Raymond, and not Raymond the play), I first met at Hartford, Conn., during one of the early productions of the piece. Success had come to him in his profession later than he thought was his due and, even then, he did not seem to think that the author gave him the credit to which he was entitled. As is well known, he was devotedly fond of matching pennies, and I have known him to propose at the hotel office when on professional tours to match pennies with the clerk for doubles or quits on his hotel bill. This habit stuck to him to the last.

Raymond was greatly disappointed

Chickering, Boston

ROSE COGHLAN

Mme. Nazimova in Ibsen's Drama "The Master Builder"

Hilda (Mme. Nazimova)

ACT II. AGAINST HIS WILL SOLNESS INDORSES BROVIK'S PLANS

Solness (Mr. Walter Hampden)

HILDA DESCRIBES THE MUSIC OF THE HARPS

Ragnar Brovik (Cyril Young)

ACT II. HILDA RESOLVES THAT "THE YOUNGER GENERATION" SHALL BE RECOGNIZED BY SOLNESS

by the failure of "The Gilded Age" in London. The trouble was that the English did not appreciate its native American humor. For example, there is a scene in the play in which Colonel Sellers meets the son of an old friend and asks his present occupation. The young man replies that he is in Congress. At this Colonel Sellers gazes at him mournfully and says: "I knew your father and grandfather. They were respectable men. They never would have expected this." In America this was always greeted with roars of laughter. On the night that the play was first produced in London there was not a laugh in the house, for no Englishman could conceive the idea that under any circumstances could it be other than commendable to be a member of the governing body of a country. "The Gilded Age" is not the only American play that has failed in London for similar reasons.

HARRY HARWOOD

Playing the rôle of Phelan in the Chicago cast of "The Man of the Hour." Mr. Harwood has been well known to the public as a comedian for over sixteen years, but strange to relate, he never had a photograph taken until the other day

Rosina Vokes, of the famous Vokes family of English comedians who were at one time great favorites in America, married a well-to-do Englishman of good family, a Mr. Clay, but after a few years of domestic life in England induced her husband to bring her to America for another professional tour with a carefully selected English company. During the tour the Clays received considerable social attention, and a reception was given for them in Baltimore about 1884 by one of our most prominent social leaders, a lady intellectual, accomplished and full of fun as was Rosina Vokes herself. Mr. Clay was a charming fellow and very proud of his accomplished wife, but not as quick to see a joke. The writer was a guest at the reception and was vastly amused to hear Mrs. Clay chaffing her hostess on an incident of the afternoon. It appears that the hostess had sent her own carriage for Mr. and Mrs. Clay at their hotel, and that while waiting for them some waggishly inclined bill poster had pasted on one of the panels of the brougham an advertisement of a certain cough syrup manufactured in Baltimore. When they got into the carriage Mr. Clay observed this and asked his wife what it meant. She replied that in America wealthy people frequently advertised the business with which they were connected in this way, and that Mrs. H—— was doubtless interested in the manufacture of the syrup. Arriving at the house she told the story, while poor Mr. Clay listened, in doubt as to whether she was in jest or no, until she said: "Now, Mrs. H., on our return trip to the hotel do let me have one panel on which to post *'Go and see Rosina Vokes,'* which will leave ample space for your cough syrup on the other panel." Mr. Clay accepted in the best nature the laughter that followed. Rosina Vokes left a void on our stage that has never been filled.

Hall

SENSATIONAL BATTLE SCENE BETWEEN INDIANS AND UNITED STATES SOLDIERS IN EDMUND DAY'S DRAMA "THE ROUND-UP"

GRACE LIVINGSTON FURNISS IN HER BUNGALOW AT SIASCONSET

The Story of a Successful Woman Playwright

(CHATS WITH DRAMATISTS No. 9)

"THERE is no reason why women should not be as successful in writing plays as men are," said Grace Furniss. "But they lack what men have had, opportunity. They also need the goad of necessity. The apprenticeship is a hard one, and some women who have not been forced by the goad to go on along the hard road have dropped out. Their failure has argued not lack of ability, but lack of opportunity plus the necessity of earning their daily bread.

"We have all heard the argument that women are incapable of writing a big play. For example, that no woman could write such a play as 'Shenandoah.' I do not believe this. There is no reason why women should not write strong, as well as amusing and graceful, plays. Madeleine Lucette Ryley wrote the first success John Drew ever had, 'Christopher Jr.' I don't know why she is not writing now. She has written some excellent plays, 'The American Citizen,' for Nat Goodwin, is an example.

"Playwriting is not an evidence of genius. It is a knack, a gift. Persons, men and women alike, are born with it. It is the constructive power, the ability to build. Of course, other faculties are associated with it, though it is the chief and essential one. The playwright must have imagination. She must have feeling for character. She must be able to write human dialogue. Her characters should talk as men and women do, not as heroines of old-fashioned novels. In 'The Three of Us,' a play written by a woman, notice how short the sentences are. There is not a word used more than is absolutely needed."

GRACE LIVINGSTON FURNISS
Author of "The Pride of Jennico," "The Man on the Box," "The Man on the Case," etc.

Grace L. Furniss—the L. stands for Livingston and, with certain sturdy and admirable traits of hers, represents her Knickerbocker ancestry — dramatized "The Man on the Box." She is likewise the author of "The Man on the Case," recently seen at the Madison Square, of "Mrs. Jack," in which Alice Fischer starred, and of "Gretna Green," for a time the starring vehicle of Elizabeth Tyree. Previously in collaboration with the late Mrs. Abby Sage Richardson she had written "The Colonial Girl" and "The Pride of Jennico," in which E. H. Sothern and James K. Hackett had respectively appeared, the latter with gratifying success, measured by the inevitable standard—the box office receipts.

Grace Furniss keeps admirably in the background her literary and dramatic propensities. To the woman who meets her over the teacups or peers at her over the contractile spasm, which society calls the proper hand grasp, she is a well-gowned, well-bred, markedly reserved woman of the world. In the tall, slender, brown-haired woman one recognizes instantly the power of repose. It is the closer acquaintance, or more fortunately the gradually developing

friendship, for one does not know Grace Furniss well in an evening, nor a day nor a month, that reveals her infinite fund of sly humor. It discloses further the gift of terseness that gives to her conversation the flavor of the epigram. And it proves her possession of that rare, golden gift, supreme common sense.

She lives in a high, handsome, bookish suite of apartments, sunflooded by day, and overlooking the light-gemmed city sweepingly at night. There is a fine glimpse of the Hudson from its windows, and through them the many-throated voices of the city pour in faint echo. For her winter environment she has achieved scholastic calm in the heart of the noisiest city in the world. Her summers she has spent for many years at Sankaty Lodge, the big bungalow that hangs overtoppingly and, it would seem, dangerously upon the edge of a cliff at picturesque Siasconset, in Massachusetts. She is from choice of the growing army of clever bachelor women, and explains her presence in those ranks with an impersonal remark:

"There is only one reason, in our time when women are able to make homes for themselves, why a woman should marry, that is love. If she doesn't love she shouldn't marry." Which is a position so sane that it admits but feeble counter argument.

Miss Furniss sat in a high-backed, broad-seated chair that spelled comfort, while she talked of plays and those who write them.

Otto Sarony Co.

MISS LOUISE GUNNING

Who is to appear in the leading feminine rôle in "Mahomet's Paradise," an operetta from the French, which will be seen here this season

"The story of how I happened to become a playwright is the story of a girl who liked fun, and found most of it in amateur theatricals. Out of much study of plays adapted to these amateur theatricals, came a craving for something new in situations. I had an intense desire to see a pillow fight on the stage. I wanted to see a love scene such as I had—well, witnessed, a chaffing love scene between a foolish boy and girl. And I wanted to see something novel in melodrama. These ideas teased me, and I said to my mother, 'I think I can write a play, putting all these things into it.' 'Try it,' she said. I read the two-act play to her and she said: 'Send it to a magazine and have it published.' I gave it the title 'A Box of Monkeys,' and sent it to *Harper's*. When I received a cheque for it I was sure that there had been a mistake, that the forty-five dollars was really four dollars and fifty cents.

"At that time I knew nothing of the stage except seeing plays from the front. I happened to meet an actress soon after the publication of 'The Box of Monkeys,' which, by the way, is still being played by amateurs. I received a five-dollar bill for royalties for it last week. She told me of having gone to a manager's office expecting to meet 'the angel' who was to back her next venture. At the door she met a very sunburned, undersized young man with a loose handkerchief tied about his neck. She thought he was the office boy, and treated him according to her ideas of how an office boy in a theatrical manager's employ should be treated. The sunburned man was 'the angel,' and the actress lost her opportunity. This seemed a funnily sad situation, and I based upon it a play which I wrote for a Chicago competition. Mr. McVicker of McVicker's Theatre, and Mr. Barron, the well-known critic, were among the judges. I almost won the prize. Mr. Barron was against my play, but Mr. McVicker was for it. Finally, before a decision was reached, there was a quarrel with the Carleton Club, that had offered the prize. The money was withdrawn. The playlet 'The Angel' netted me only the discipline of the writing and the incentive of the encouragement I had received from Mr. McVicker.

"Someone invited me to a Twelfth Night revel, and there I met Martha Morton, the playwright. 'I have read your "Box of Monkeys," ' she said. 'Why don't you write for the stage?' I had no adequate answer, and went home and repeated to my mother as something amazing that Miss Morton had advised me to write for the stage.

"Encouraged, I set to work on something that was the best I could do at that time. I sent it to Miss Marbury, and she sent for me and said: 'This is great. You must keep on. You are sure to do things.' She gave me the address of a manager, and I took the play to him. Afterwards when I went to see him he said:

" 'You have a very fine melodramatic effect here, but the rest of the play is not up to it. David Belasco thinks up a good effect, and writes the rest of the play up to it. That is what you should do.'

" 'But I can't change my play,' I said. 'Don't you want it?'

" 'Not in its present form.'

"I took the play home and put it away. I had not intended, even in my inexperience, to be pert. I was simply overwhelmed by my own ignorance of technique. I was willing to change the play, but did not know how.

"I went on writing things, but writing blindly, because I knew nothing of the practical side of the stage. Mr. Daniel Frohman saw some of my attempted plays and liked them, but saw that they were not in their form actable. He said to me:

" 'Go up and see Mrs. Abby Sage Richardson. She is an old dramatic critic, and knows all that is to be known of technique.'

The Modern Morality Play "The Struggle Everlasting"

otos White ACT I. BODY, SPURNED BY SATIATED MIND, IS ARDENTLY COURTED BY THE MUSICIAN

ACT II. MIND TELLS BODY SHE OBSTRUCTS HIS WAY TO SUCCESS

ACT III. SOUL POINTS OUT TO BODY THE WAY TO PARDON

"I went to see Mrs. Richardson. With me went my imperfect play, 'The Shilling's Worth.' Mrs. Richardson read it. 'We must cut out this and put in that, do this and that other, and when we have finished I think we will have a play ready for production,' she said. In Mrs. Richardson I had found what I lacked. She taught me coldbloodedness toward my own work. I learned to be merciless to it. The result was that 'The Shilling's Worth' was produced at Philadelphia. A critic whose play had been rejected by the same management sneered at the title. 'They call it "A Shilling's Worth," but "A Penny Worth" would be more applicable.' The management accepted the hint, and the play came to the Lyceum in New York under the title 'The Colonial Girl.' Mr. Sothern and Miss Harned played it, and Miss Harned did some of the best work of her career in it.

"This was in 1898. The next year Mrs. Richardson and I had another play on the boards. It was 'The Pride of Jennico,' with Mr. Hackett as the star. This was the play that introduced Miss Bertha Galland to New York.

"Mrs. Richardson died soon afterwards, and my next play was done alone. I had high expectations of 'Robert of Sicily' with Joseph Haworth in the title rôle, but an awkward event made the play's life a short one. Our 'angel' ran away.

"Alice Fischer came to see me one morning, and laughingly told me of the strange legacies left to a widow of her acquaintance by the deceased husband. One of these legacies, which should have been called responsibilities, was a 'nut shop.' The proprietor was an ex-prizefighter who painted black eyes and removed the other marks of ravages by a contending spirit. He came to the widow and asked whether she intended to continue the business. I said, 'Don't tell anyone about these legacies, and I will write a play for you around them.' I thought of what sort of woman would carry out such queer bequests, and I concluded that it might be a breezy western woman. To make the contrast stronger I gave her the good breeding that comes from the heart, the real good breeding, and contrasted it with the veneered stuff that passed for such on the part of her husband's relatives. I think the play had some good ideas, but it lacked the unity I have since tried to put into all the plays I have written.

Hallen

HELEN WARE

Leading woman with Arnold Daly. Miss Ware made a favorable impression last season as Malena in "The Road to Yesterday"

"'Gretna Green,' the star and I thought was a good play. The critics didn't agree with us. It had its origin in Miss Tyree's suggestion that she wanted a play on the theme of a sister's love and the sacrifices it might entail.

"My mother was an invalid for three years before she died. I read a great deal to her in that time, and one day I went to a book store and asked for something cheerful.

"'Have you anything that doesn't end in a courtroom, a jail, or a graveyard?' I asked.

"The clerk laughed and brought me a copy of 'The Man on the Box.' I read it to mother, and that night after she was asleep I wrote the author for the dramatic rights. My mother died, and two days after she was buried I sought comfort and forgetfulness in the dramatization of the book for Henry E. Dixey.

"As in all dramatizations, the first thought was 'What are the curtains?' Then came the necessary excisions. There was a charming love scene in the book, at a picnic in the woods beside a silvery stream. That silvery stream haunted me. I wanted that pretty love scene. A few years before I would have put it into the play, unity or no unity, but I had grown wiser. The scene was omitted. Then came the elaboration. The quarrel scene about the rose I expanded into four distinct actions by the lovers. I dislike a dinner scene on the stage. The view of the players is always more or less obstructed. I don't like the necessary turning their backs upon the audience. I had, instead, the serving of coffee after dinner. What should I do to give Mr. Dixey a chance to do something while he was being chaffed by his friends? Simply to serve coffee was not enough, and I recalled a dish that I used to prepare in a chafing dish, carbonade, made of sliced tongue. That is what I set Mr. Dixey about making. To put the men into red coats, which are picturesque, I invented the hunt dinner.

"A great deal must be sacrificed in a book. The novel is so long that some of its best portions must be eliminated for dramatic purposes. That is true of the stirring novel 'The Deluge.' When I had finished the dramatization practically all that was left was the corking love story Mr. Phil-

(Cont'd on page xii)

Sarony

NELLIE THORNE

Seen in Martha Morton's play "The Movers"

Otto Sarony Co.

LAURE DONALDE

To appear in support of Mrs. Fiske this season

Our leading players all had to travel the hard road of adversity. The fittest have survived the ordeal; the incompetents fell by the way. In this series, actors and actresses, now famous, will themselves tell each month how they worked humbly and patiently in obscurity, without money, often without enough to eat, before success came.

My Beginnings

By MAY ROBSON

a little girl

I WAS born in the Australian bush. My father was an English sea captain who had been retired on half pay because of failing health. My parents went to the bush as victims of phthisis go in this country to Arizona and New Mexico for a prolongation of their lives. In my father's case it was futile. He died three months after I was born.

My earliest recollection is of fishing on the pier at St. Gilda with Pincher. Those names, meaning so much to me, have no significance to my readers. At least Pincher has not, so let me explain that St. Gilda is a remote suburb of Melbourne, a kind of Australian Coney Island, and that Pincher was the biggest and fondest Newfoundland dog that ever guarded the precarious life of an overactive infant. My one aim in life was to catch all the fish in the Pacific Ocean, and in my efforts to attain this I fell into the water at least twice a day, and had it not been for the presence and quick wit of Pincher I would not be recalling these or any other episodes. Pincher saved my life, by the most conservative family estimate, seven hundred times in one year at St. Gilda. He sat beside me on the pier, watching me as anxiously as I watched my rod and line, and when I tumbled off the pier, as I was sure to do, he jumped in after me and dragged me out to shore. The chief injury was to my clothes. The bath seemed inevitable, and after some fruitless scoldings my mother trusted me to Pincher and he proved faithful. But if he was a reasoning dog he could not but have been glad when we left St. Gilda and sailed for far-off England. At least life would now have for him some measure of calm.

Sarony MAY ROBSON

We sailed in a vessel modeled after my grandmother's rocking chair in movement. She was so unsteady that she was known as "The Rolling Moses."

My next recollection after that poignant voyage on the Pacific was of seeing in my mirror a thin, dark-eyed little girl in the dignity of a black frock and with very neat and very tight pig tails. I had evolved into the state of a pupil of the Sacred Heart Convent at Highgate. It was at Highgate I learned to sew. Sewing is my chief occupation. Some are unkind enough to say it is my hobby. At any rate, I think it isn't so bad a hobby.

When she first went on the stage

It is true that I spend all the time between my scenes at the theatre in sewing, and that the contagion spreads through the feminine portion of the company, and I have impromptu sewing classes in my dressing room. The girls form the habit of coming to my room to watch me sew. The spirit of emulation is kindled in them. They ask me if I will teach them and I answer, "Certainly." They begin with plain work and become ambitious and soon are making fancy stitches and doing intricate and elaborate work. I can't count the girls who have come into the company knowing nothing about sewing and who have left it with the fixed habit of making all their

As Sapolio in the burlesque of "Sappho"

In "The Luck of Roaring Camp"

As Queen Elizabeth in "Dorothy Vernon of Haddon Hall"

MAY ROBSON IN THREE OF HER MANY SUCCESSFUL ECCENTRIC CHARACTER IMPERSONATIONS

own underclothes. They can thus have fine underwear, handmade, for the same price or less than they would pay for coarse machine-made stuff in the shops. They may even save something, but if they do not save more than ten cents on a garment they will have acquired a pleasant accomplishment and a habit of daintiness. In one respect I have done some missionary work among the girls of the companies. I have tried to break up the pernicious habit of reading during their waits. Become interested in a book and you won't hear your cue, but no matter how interested you may be in the piece of sewing you are doing you can sew and listen for your cues.

From the Sacred Heart Convent, Highgate, I was sent to school at Brussels, and there I studied the languages. I went to Paris for my examinations in French and returned to my home for a vacation. I ran away from home to marry a boy of eighteen, and this English Romeo and Juliet, aged eighteen and sixteen, went to Fort Worth, Tex., and tried to live up to their dignified name as inscribed on their new cards, "Mr. and Mrs. Charles Livingston Gore." The old house is still standing four miles out of Fort Worth, and is well known in the district as the Gore house.

That house was the scene of the hard beginnings of my life. So immature a pair could hardly have been expected to prosper. After some years of struggle and privation we traded the ranch for one hundred horses. We sent our horses to Kansas City. On the way every one of them died of footrot. We came to New York, my husband, my three children and myself, and began life over again practically without a dollar. Shortly afterwards my husband died.

What could I do? I was left alone with my three children and no one to whom I would turn, if I could, for aid. We lived in a poor little apartment on Thirty-fourth street near Ninth avenue, almost a tenement, and while my children were never actually without bread, there were many times when they asked me for meat and I couldn't give it to them. What could I do? There flashed across my memory a window full of red and blue and pink woolen hoods I had seen in a shop on Twenty-third street. I went down and looked at them again. I said to myself, "I can make prettier crochet stitches than these," and went in and told the proprietor so. There was a demand for hoods, for they were fashionable at the time, and the proprietor ordered six dozen from me at twenty-eight cents apiece. That was three dollars and thirty-six cents a dozen. But think how long it would take to crochet a dozen! I had to hire girls to help me make them, and of course that took a great deal off my profits.

My habit of peering into shop windows helped me again, for I happened to notice some ordinary looking dinner cards in an exhibit on Broadway, and I went home and drew a design which I thought much prettier. I took it to a store, saying that it had been designed by a friend of mine. There was no foolish pride behind this fib, for I had thought it over and concluded that if I said it was my own I would be asked to reduce the price. I went into the store saying: "This design was done by a friend of mine and I think it is quite worth selling, don't you?"

"I do," he answered.

"How much do you think your friend wants for them?"

"A dollar apiece," I replied.

"Very well. We will take a dozen."

I delivered that order, at the same time submitting another design. I had gilded clam shells, and drawn a comic figure inside them, leaving a space for the diner's name to be written below, and tied them with red ribbons. I explained that I would finish others with silver gilding for gentlemen, and I received an order for a dozen of these at two dollars apiece. I also arranged to take pupils in painting, and went to the houses to teach every day. It was a life of hard work, but I managed to make both ends meet, and stopped the crying of the children for meat.

GREEK GIRLS IN "A YANKEE TOURIST" AT THE ASTOR

One day I met a staggering blow. I had taken an order to the store, and looking into one of the show cases saw one of my clam shell dinner favors very badly done.

"Do give me that," I cried. "Let me take it home and do another for you. I can't imagine how I could have done it so badly."

The explanation was frankly made. The firm kept girls busy upstairs copying my designs. "We could not afford to buy only yours," they said. "We duplicate them cheaply and charge the same price."

I grasped the patent fact that there would not be enough to do to keep me busy. I gave a great deal of time and thought to my designs, and if only a dozen of each would be ordered, the orders would, of course, be only occasional. The old economic problem of supply and demand, of the commercial substitution of cheap for skilled labor, faced me. I was terribly disheartened.

It was about this time that two of my children died, my little girl and one of my boys, within a few days of each other, of scarlet fever. In the advanced stage of medical science to-day they could have been saved, but at that time and in my circumstances there was no hope.

On my way home from delivering some designs at the store I stopped before a big bulletin in gold letters on a black background. It was the sign of a dramatic agency. I stood there

tto Sarony Co.

MISS CECILIA LOFTUS AND MR. LAWRENCE D'ORSAY IN "THE LANCERS"

looking at it and wondering whether the stage paid better than painting. Still wondering I drifted into the office.

The office was crowded with young men and women seeking engagements in the Hanlon company. A young girl was about to be engaged for the widow in "Un Voyage en Suisse." Some one was trying excitedly to explain to her in French the requirements for the part. She did not understand French. Then he tried in English. His English was more imperfect than her understanding of French.

"Can I be of any assistance?" I said going forward, and soon we, the manager of the agency, the girls and I began to understand each other. For one reason or another none of the girls would do for the widow, and the stage manager said, "Why not you?"

"I have never been on the stage," I answered.

"No matter. In that costume"—I wore heavy mourning—"you look the part. You speak French. You are the widow. You shall get twenty-five dollars a week. Meet the Hanlons at the Grand Central Station next Monday and go with them to Boston, and play the widow."

White

ROSE STAHL
Who continues to play "The Chorus Lady" this season

I went to the Grand Central Station and met the Hanlons, but I did not conquer them. They were pleasant and said I looked the part, but one of them asked me the question, "What have you done?"

"Nothing," I answered, and he tossed his hands in air and addressed expletives at the absent man in the office. Of course I didn't go to Boston. But in the course of the week I went to the office of the dramatic agency and told them why I wasn't playing in "Un Voyage en Suisse."

Leo Vincent listened to my story, said "Humph!" and asked me, "What are your prospects?"

"I can average about eighteen dollars a week at painting," I said.

"I think you have the stuff in you. I believe you'll succeed, although I don't know why. I'll give you a chance. Go over and report to 'The Hoop of Gold' in Brooklyn next week."

I went and read my part.

"Take the stage!" called the stage manager. I did not budge. "Take the stage!" he roared, but I never stirred. When I had read my lines the rehearsal progressed. I staid at the rear of the stage. I knew something was going to happen. It did. The stage manager called me to the wings.

"How long have you been on the stage?" he asked.

The agent had told me not to tell. I stammered:

"About—about——"

"About fifteen minutes," he said.

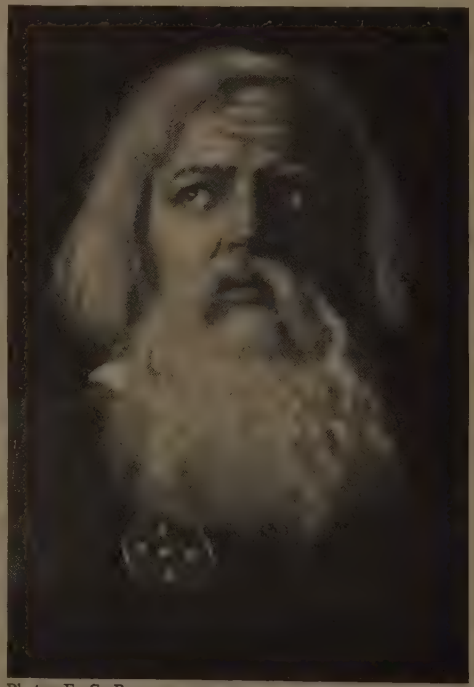
"I was going to say twenty," I answered.

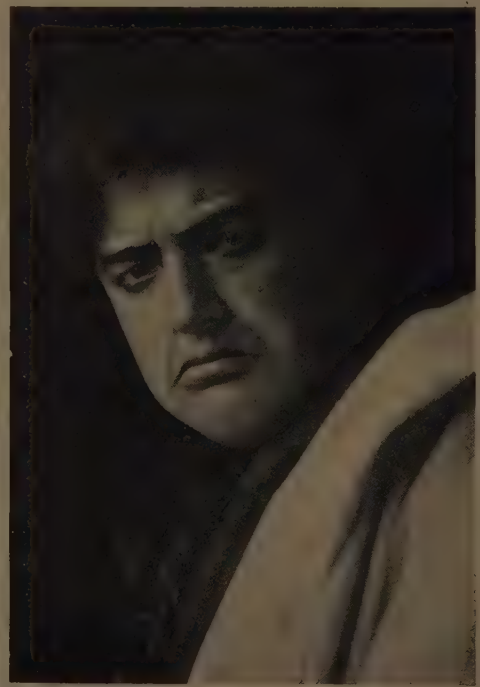
After the rest had gone home, Charlie Cooke put me through the alphabet of stage knowledge. He showed me what he meant by saying "take the stage." He taught me what "cross" meant. He impressed upon me the difference between an entrance and an exit. And he read my lines for me.

During the rehearsals I made no impression in my part of ingenue, unless it was my own impression that I was putrid in it, but one part interested me extremely. That was Tilly, the slavey. The girl who rehearsed it had never seen a London slavey. I had. I saw that the girl's conception of the part was wrong, and, when she left the cast I asked if I might play it. The stage manager allowed me to double and, on the opening night, I slouched on carrying a bucket of coal, and dressed precisely as I had seen the London slaveys dress. The audience applauded. Here was something new. It was the first real cockney slavey on the American stage. When the curtain fell the audience made a great ado, and the stage manager came back for me.

"That's a call," he said.

"What's a call?"





Photos F. C. Bangs

STUDIES IN EFFECTIVE MAKEUP
Sydney Greenstreet, a prominent member of the Ben Greet Players, in two different rôles

Tolstoi's Novel "Anna Karenina" on the Stage

all Anna Karenina (Virginia Harned) Alexis Karenina (John Mason)
Act II. Alexis bids his wife confess or he will kill her

Vronsky (Robert Warwick)
Act III. Having left her husband, Anna is now happy with Vronsky

Ann Warrington Mr. Mason Miss Harned
Act IV. Anna Karenina returns home to see her child and her husband shows her the door

PRIVATE SUITE OF ROOMS FITTED UP ON THE TOP OF THE MANHATTAN OPERA HOUSE BY MR. ARTHUR HAMMERSTEIN AND PRESENTED TO THE GENIAL DIRECTOR BY HIS SON AS A SURPRISE

"They want you to go out before the curtain."

"What shall I do?"

He groaned: "Go out and bow."

My salary went from twenty-five to thirty-five next day. My knowledge of the slavey type had counted for me. We went out on the road for six weeks and the company broke up. I came back to New York and painted for two years more. Mr. Mallory, of *The Churchman* and the Madison Square Theatre, who had seen my picture as Tilly in "The Hoop of Gold," sent for me to play a similar part in "Called Back."

I then played Miss Ashforth in "The Private Secretary" and at the Madison Square Theatre Reneranda in "A Foregone Conclusion." I played Mrs. Whiffen's part in "The Charity Ball," the widow in "Men and Women" and Mrs. Chapman in "Jim the Penman."

My hardest beginnings were those which preceded my going on the stage, but I know that I have been unusually fortunate. Probably of the early portion of my stage career the most discouraging feature was the indifference of the women in a superior position to mine in the company. They were not unkind, but it was evident that they didn't care about me or my poor little aims and hopes. Remembering that, I seldom wait for a girl to come to me for advice, I go to her. Some of the girls of the companies I have been with I have taken into my home. One of them is studying in Paris now and I hope some day to see her in grand opera.

If I were permitted but one line of advice to girls in their beginning period upon the stage I should say, "Economize." A girl who earns eighteen dollars a week should save five a week, provided she has learned to economize. She can save by living at the cheaper hotels. Suppose she lives at a hotel where she pays a dollar and a half a day. That leaves her two and a half for pin money. I know girls whose fathers are well to do who don't get any more. A girl can save by washing her own handkerchiefs, her own hose and some of her underwear. Having saved five dollars a week in a season, say, of forty weeks, she will have at the end of the season two hundred dollars. She can live on that during the summer and in the beginning of the next season can afford to wait for a good engagement.

A girl should learn to get along peacefully with managers. Don't regard managers as your natural enemies. If a prominent manager tells you you play a part badly probably you do, and you would do well to play it differently. Don't think because a manager won't pay you the salary you ask that he is in a cabal against you. He must apportion his salaries according to what the part is worth to him.

Another fact that I have deduced from my career is that it is well to become some sort of specialist as soon as possible and remain that sort of specialist. I am a character actress. I am glad of it and wouldn't be persuaded to change my line of work.

M. W. Lawrence as Mr. Ramona — H. N. Herriman as Betty — C. W. Stage as Buchanan Lamb — A. R. Davis as Senator Knott — R. C. Enwright as the Photograph Man

CHARACTERS IN THE PRODUCTION OF "THE HERMITS IN CALIFORNIA" BY THE HERMITS' CLUB OF CLEVELAND

One of the important social events in Cleveland, Ohio, each year is the annual theatrical production of the Hermits' Club, an organization composed of the leading business and professional men of Cleveland. Their first production given in 1905 was called "The Hermits in Holland," and this proved so successful that the following year they gave a similar entertainment entitled "The Hermits in Spain," when they had the satisfaction of playing to the largest week's business in the history of the local Opera House. Last spring they were again successful with "The Hermits in California," a musical comedy in three acts, book and lyrics by Leland Ingersoll and Clarence Vincent Kerr, and score by John S. Zamecnik, Milton W. Lusk, Henry L. Sanford, Richard S. Spencer, Albert R. Davis and J. Frank Stair, all members of the Club. The orchestra, conducted by Frank B. Meade, is also made up of members of the club. The feminine rôles are all taken by the men members

ADOLF WINDS

ELLY RAABE-BURG

ELLA HOFER

HEDWIG REICHER

The German Theatre and Its New Manager

DR. MAURICE BAUMFELD
Successor to Heinrich Conried as Director of the German Theatre

THE passing of Mr. Heinrich Conried from the Irving Place Theatre, of which, for the past fifteen years or more, he had acted as over-lord, has been followed by the accession to the momentarily vacant managership of Dr. Maurice Baumfeld. Under its new ruler, the long famous, and once justly famous, home of German drama in New York has already opened a new chapter in its history—and one which, unless Dr. Baumfeld's promises are as valueless as pie crust, will be more brilliant, more significant, more crowded with artistic interest, than some chapters which had preceded it.

Dr. Baumfeld was well known here as a man of letters and a deviser of those artistic vaudeville entertainments which, under the name of "cabarets," attracted so much attention at one of the fashionable hostelries of the metropolis. But, till we read that he had succeeded Mr. Conried at the Irving Place, probably most of us had regarded him rather as an enlightened amateur than as a professional manager. Yet for years and years, as dramatic critic of various newspapers in Vienna, as a friend of great actors like Mitterwurzer and others, and as an authority on stage management, he had been quietly, but thoroughly, preparing himself for the responsibilities of his new position. He may succeed at the Irving Place, or he may fail. The issue of his bold experiment depends largely on the German-speaking public to which he has appealed, and rather largely also on the attitude of the dramatic critics. That he will deserve success, however, seems quite clear, from the broad character of the repertory which he announces, from the composition of his company, and from the reforms in such long and strangely neglected matters as the costuming and scenic productions of the plays which are to be interpreted under his management. It was to the literary and artistic merit of the works performed, no less than to the general excellence of their interpretation, that, till some three years ago, the Irving Place house owed its enviable, though not pecuniarily profitable, reputation. Under Mr. Amberg, and, later, under Mr. Conried, the little German theatre, despite the modesty of its resources, had come to be regarded as a model which its purely American rivals either could not or would not imitate. There have been seasons in its annals which saw the performance of sixty, seventy or even eighty plays, ranging in style from farce to tragedy. The pitiful costumes and frequent anachronisms which vexed one in the stage settings were, in the circumstances, of course, pardonable. But it is quite intelligible that the habitual neglect of such details could not

MME. EGGERT

AUGUST WEIGERT

HEINRICH MARLOW

but alienate the sympathies of the average New York playgoer. It is the intention of Dr. Baumfeld to make a radical new departure at his theatre, by providing accurate costumes, scenery and properties for his productions. On the opening night of his first season, when the play was Calderon's masterpiece, "El Alcalde de Zalamea" (done into admirable German verse by Adolf Wilbrandt, under the title of "Der Richter von Zalamea"), the audience gathered together to assist in the inauguration of the Deutsches-Theater (as the Irving Place has been renamed) found, to their amazement, that the accessories, pictorial and sartorial, had been designed by that distinguished artist, Alfons Mucha, while many of the dresses had been made by leading costumiers of Vienna. Mucha, by-the-bye, had also designed the remarkable curtain which had at last replaced the dingy and yet garish "vorhang" long familiar to Mr. Conried's patrons.

White

MISS ETHEL JACKSON AS THE MERRY WIDOW

Thirty or more plays, varying in character from the classic tragedies and dramas to the lightest literary comedies of Arthur Schnitzler and the ironic works of Wedekind, are promised during the present season. German arrangements of famous "foreign" plays, French, Russian, Spanish, Italian, English, Belgian, Norwegian and possibly even American, will be conspicuous in the programs. Among them may more particularly be mentioned two Shakespearian works, "Macbeth" and "As You Like It"; Maeterlinck's "Temptation of St. Anthony"; Roberto Bracco's "Don Pietro Caruso"; Ibsen's "Ghosts," "Pillars of Society," "John Gabriel Borkman" and "An Enemy of the People"; Gogol's "Inspector" ("Der Revisor"), and several plays by up-to-date Parisian authors as yet absolutely unknown in this country. The German repertory will include standard masterpieces of Goethe and Schiller; Hebbel's remarkable realistic drama, "Maria Magdalena"; Hauptmann's ironic and humorous study of criminal life, "The Beaver Coat," and "popular" comedies of a more conventional kind. From time to time—presumably on Sunday nights—Dr. Baumfeld will arrange a "cabaret."

To do justice to himself and to his ambitious repertory, Dr. Baumfeld has had to recruit his company with the greatest care. Though he has not boasted much about his plans or his achievements, he has already put a good deal to his credit as a manager by the mere publication of the actors he has engaged. Evidently he is more anxious to assure intelligent all-round performances than to dazzle us with names, or to flash "stars" at us. And, to attain this end, he has made judicious selections from the old Conried players, strengthening the weak places in the organization by the addition of new artists. Adolf Winds (who on the opening night appeared in the title part of "Der Richter von Zalamea"), Heinrich Marlow and several less important actors had proved their quality in other seasons. Ella Hofer, the leading lady entrusted with the chief society rôles; Hedwig Reicher, who will appear in the parts of the youthful and less youthful romantic heroines; Eugen Burg, chief "bon vivant" of the company; August Weigert, Elly Raabe-Burg, and others were strangers to America until the first week of the present season afforded them their chance of demonstrating their ability.

Possibly the most interesting member of the organization, and surely the most beautiful one, is Hedwig Reicher, who, on the first night of the season impersonated the unhappy Isabel in Calderon's tragedy. Frl. Reicher is the gifted daughter and favorite pupil of Emanuel Reicher, the eminent German Ibsen actor, whom the "old gentleman from Norway" is said to have thought the most satisfying of all his male interpreters. When she had hardly turned fifteen, she made her début in Berlin, and soon after astonished the critics by a more than promising appearance as Marguerite Gauthier, in "La Dame aux Camélias." Two years ago, she played an important emotiona

(*Continued on page x.*)

Scenes and Characters in "The Merry Widow"

White Lois Evell R. E. Graham

ACT III. THE UNSUSPECTING POPOFF HANDS THE FAN TO HIS WIFE

Donald Brian Ethel Jackson

THE PRINCE AND THE MERRY WIDOW ARE RECONCILED

ACT III. FRANCES CAMERON AND THE MAXIM GIRLS IN THE SCENE SHOWING MAXIM'S FAMOUS RESTAURANT, PARIS

Famous Singers to Be Heard

Baumann, Munich
MME. BERTA MORENA
Famous German soprano who will be heard at the Metropolitan Opera House for the first time in America

CLAMORing for recognition, its opulence of varied offerings hitherto unequaled, a new music season thunders its approach. Strictly speaking, it is not "*a* new music season" but is "*the* new music season"; for, in addition to the fact that the memories of the past tonal year have by this time mellowed into the dim din of perspective, the approaching months of music making are unparalleled in length as well as in other significant dimensions. He who has eyes to read will well be amazed at the vastness of the list; and he who has ears to hear will be a-weary of music long before the final musical knell has sounded. Never before has so furiously attractive a list of ear-feasting been planned; and, unless all signs fail, the projects designed will be carried out very strictly to the letter.

First of all is the opera—or, are the operas: since New York claims two opera houses that vie with each other for laurels. It is true that last season was also stirred by the efforts of the two rival impresarios, but there was lurking here and there the suspicion that Oscar Hammerstein was experimenting, was feeling the New Yorker's tonal pulse. His early death, on the field of operatic glory, was freely predicted, and there were mourners, without number, in waiting. Now the doubt of experiment is clearly removed; not only has this impresario braved the dangers of his first season, but he has projected a second one with even greater daring. His plans, for the coming winter, call for first consideration, for he has taken Time by his fabled forelock and is to open his opera house on November 4, a fortnight in advance of the date of his rival's first night.

Beginning on the above-mentioned date, the season of grand opera at the Manhattan Opera House is to last twenty weeks; and it would seem that there is to be little time to nod during this stretch of five months and more of opera, for some vitally interesting novelties are promised. Foremost among these are Debussy's "Pelléas et Mélisande" and Charpentier's "Louise." These comparatively recent products of musical France have hitherto been slighted here, as has, of late, most French opera been neglected. Gounod's tuneful "Faust" and his saccharine "Romeo et Juliette" had not disappeared from hearing; but Gounod does not alone constitute French opera, and the French music makers did not put up their shutters and go out of business when this lamented composer died and grew famous. So we are entitled to hear what France has done of more recent years—and it will really trouble the artistic music lover very little whether or not these works prove to be financial successes. Their production at the Manhattan Opera House is rather clearly a tribute to Oscar Hammerstein's contention that he does not expect to reap a money profit out of his grand opera venture.

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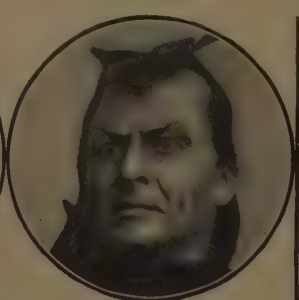
SIGNOR CARUSO (Metropolitan)

Copyright Dupont
MME. MELBA
(Manhattan)

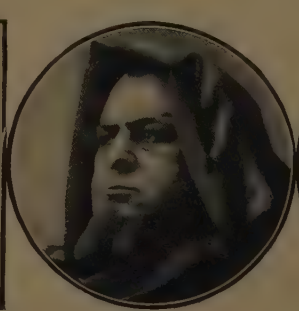
The productions of these two operas will probably be the most interesting features of the coming opera season; but the list of Manhattan Opera House novelties is by no means

MME. GADSKI
(Metropolitan)



M. SCHIALIAPINE
(Metropolitan)

HERR MAHLER
Famous German conductor who will direct the orchestra at the Metropolitan Opera House



Copyright Miskin
SIGNOR ARIMONDI
(Manhattan)

MME. SEMBRICH
(Metropolitan)

at the Rival Opera Houses

exhausted with their mention. Massenet's "Jongleur de Notre Dame" and his "Thais," together with Saint-Saens' "Helène," add to the French novelties; while a new Spanish opera "Dolores," by one Breton, is also promised and projected. Offenbach's "Contes d'Hoffmann" is also to be performed during the season, and this opera may well be regarded as a novelty, as its former hearing in this city was long ago and was probably not notable for excellence. This totals a list of seven novelties, which is a famous showing for an opera house but one season old. Then Wagner is also to be included in the repertoire and is to be represented by "Lohengrin," "Tannhäuser" and "Tristan und Isolde," which works are announced to be sung in German. Thirteen of last season's operas fill the bulk of the list, and this is further amplified by Massenet's "Manon," Meyerbeer's "Le Prophète," Ponchinelli's "La Chenier," Gounod's "Romeo et Juliette," Boito's "Mefistofele," and Berlioz' "Damnation de Faust." A total of thirty different operas is thus accumulated so that last season's occasional monotony of repertoire will easily be avoided.

Bertini, Milan
SIGNOR ZENATELLO (Manhattan)

Gioconda," Giordana's "André

Copyright Dupont
MME. NORDICA
(Manhattan)

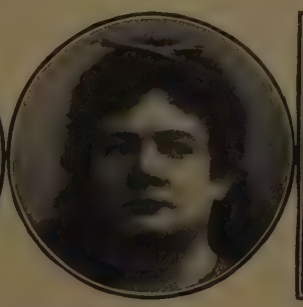
But the novelties of the Manhattan Opera season are not included in the operas alone, for there are to be famously new voices and faces among the ranks of singers engaged, foremost among whom is Mary Garden, the American who has won rare prominence in Paris, at the Opéra Comique. It was she who created the title rôle in "Louise" and that of Mélisande in "Pelléas et Mélisande"; and she comes to this city to appear principally in these parts; also is she cast to sing Manon in Massenet's opera of like title. Melba is to return, later in the season, and Nordica has joined Mr. Hammerstein's ranks to sing the dramatic soprano parts in the German and Italian operas. Russ, Borello and some less important singers complete the list of soprani. Schumann-Heink, who has also been captured by this impresario for a limited number of performances, heads the list of contraltos. De Cisneros and Bressler-Gianoli also return and there is a new singer added, Gerville-Réache.

MISS MARY GARDEN
American singer who has won fame in France, and who will be heard at the Manhattan Opera House

The list of tenors is imposing, headed by a newcomer, Zenatello, who is regarded with enthusiasm in his native Italy. Bassi, Dalmores, Albani, Perier and Cazouran complete the roster of tenors. Renaud, Sammarco, Dufrenne, Ancono and Gilibert form a notable list of baritones, and there is to be heard a new basso, Didur. Campanini is again to display his prowess as a master among conductors, and associated with him are two assistant conductors.

There can be no doubt but that the above personnel and plans are full of assurance and promise; and they represent on the part of Oscar Hammerstein a vast amount of intrepid daring. They are an unmistakable evidence of his obstinate energies, and they deserve public recognition for, so long as such a force is rampant in the field of opera, that form of musical art can

Mishkin
SIGNOR BASSI
(Manhattan)



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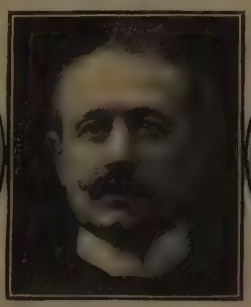
(Manhattan)



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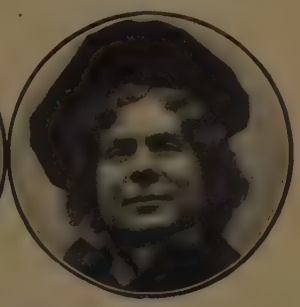
SIGNOR CAMPANINI
Famous Italian conductor, who will direct the orchestra at the Manhattan

MME. CAVALIERI
(Metropolitan)



Mishkin
SIGNOR SAMMARCO
(Manhattan)

scarcely become clogged and uninteresting in its presentation.

But the above-mentioned ample feast is but one-half of the operatic offerings, for the Metropolitan Opera House has literally girded up its managerial loins and has announced a twenty-week season—for the first time in its present history. This establishment will again prove the stronghold for Wagner's works, and among these the revival of "Der Fliegende Holländer" will be the most notable incident. This will then place in the Metropolitan repertoire all the Wagner operas and music dramas except "Rienzi." German opera is to have further representation here in that there is promised Weber's "Der Freischütz," which has of recent years been quite forgotten, and Beethoven's "Fidelio," which has also suffered by neglect. Mascagni's "Iris" is to be staged—this work having been heard in New York only a few times before, under its composer's baton—and Mozart's immortal "Don Giovanni" is to be lured from oblivion once more. Cilea's "Adrienne Lecouvreur" and Giordano's "André Chenier" are promised, as is a revival of Verdi's "Otello." Boito's "Mefistofele" and Berlioz' "La Damnation de Faust" are to be the principal vehicles for the exposition of the art and personality of a famous new basso, Schialiapine, whose success has been sensational in Paris, Monte Carlo, St. Petersburg and Berlin.

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JAN IGNACE PADEREWSKI

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VLADIMIR DE PACHMANN

Another newcomer will be the dramatic soprano, Leffler-Burchard, a singer of renown in Germany. Berta Morena, the soprano of Munich whose coming has been delayed several years by ill health, is confidently expected to come to join the Metropolitan forces this winter; and Campanari, the beloved baritone, also returns for a limited number of performances. A final important addition among the singers is the tenor Heinrich Knote, who became a favorite during his first season here and whose return has been impossible until the present time. Bonci is to be a member of this company which will also contain the well-known principals: Sembrich, Eames, Farrar, Gadski, Cavalieri, Fremstad, Abott, Homer, Caruso, Burgstaller, Dippel, Burrian, Rousselière, Scotti, Stracciari, Van Rooy, Journet and Plançon—to mention the most important of Mr. Heinrich Conried's vocal artists.

MME. BLOOMFIELD-ZEISLER

The staff of conductors has been augmented by a most impressive addition, that of Gustav Mahler, who so recently resigned his post as director of the Vienna Imperial Opera House. Mahler is easily among the greatest of Wagner and Mozart conductors, and he is an artistic force of huge importance, so his coming to New York is a matter of more than passing interest. Alfred Hertz is to resume his old post during the coming winter, as is the French leader, Bovy. A new conductor will be in control of the Italian operas, and he is Rodolfo Ferrari.

This is probably the largest company of important artists ever assembled at the Metropolitan Opera House, and in addition to planning a season of twenty weeks—as against seventeen weeks of former seasons—the management has added Thursday night as a regular subscription night of each week of the season. Heinrich Conried has been convalescing slowly, according to reports, and he is to return to his desk at the Metropolitan Opera House and to resume his duties there, thus putting a quietus on all rumors of successorship during the coming season.

Both opera house managements claim large subscription lists, and such liberal support is fine evidence that the New York public is appreciative of the operatic offerings that are being dangled before their ears. It is the greatest feast that ever was spread before the musical palates of a native multitude. At present it should only be regarded as a huge ensemble divided into two forces, vieing, the one with the other, for artistic supremacy. This is not the time for comparisons, and the moment to arrive at deductions is due much later when excellences and flaws of productions and artists have become obvious. There will doubtless be a great many lessons learned during the five months of opera that gape before us; but these lessons will be at the expense only of the promoters of opera. The public has only to gain by the experience of the coming winter of opera: it has but to listen and seek interest in novelties and revivals in new voices and in familiar ones. There is variety for the masses and delectation for the individual: the gourmand and the gourmet have both been considered by the providers of operatic diet. Will either impresario declare a dividend upon his season's labors? What does it boot to speculate upon box office results? Let us have one season of opera for opera's sake!

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TERESA CARRE

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FRITZ KREISL

And that is not all! Henry W. Savage is to revive his English version of Puccini's "Madam Butterfly," but this is to be secondary to his production of Lehar's tremendous success "The Merry Widow," with which he must hope to sweep this country as it has swept Germany.

Then, to abandon the opera stage for the concert platform, there is a welter of orchestral concerts that is amazing in its promise. The Boston Symphony Orchestra, Dr. Carl Muck at its head, is to visit us for ten concerts, while the native Philharmonic Society is to give sixteen concerts of its own under the baton-less batonist Safonoff. Walter Damrosch, conducting the New York Symphony Orchestra, will appear before his audiences often, and Franz X. Arens will conduct his educational concerts for wage-earners and will thus spread the gospel of music among the more lowly in purse. The Russian Symphony Society is again in the field and its leader, Modest Altschuler, announces rousing novelties from the land of the Czar. Then there will be the Symphony Concerts for Young People, conducted by Frank Damrosch, the Musical Art Society and the Oratorio Society. These

(*Continued on page x*)

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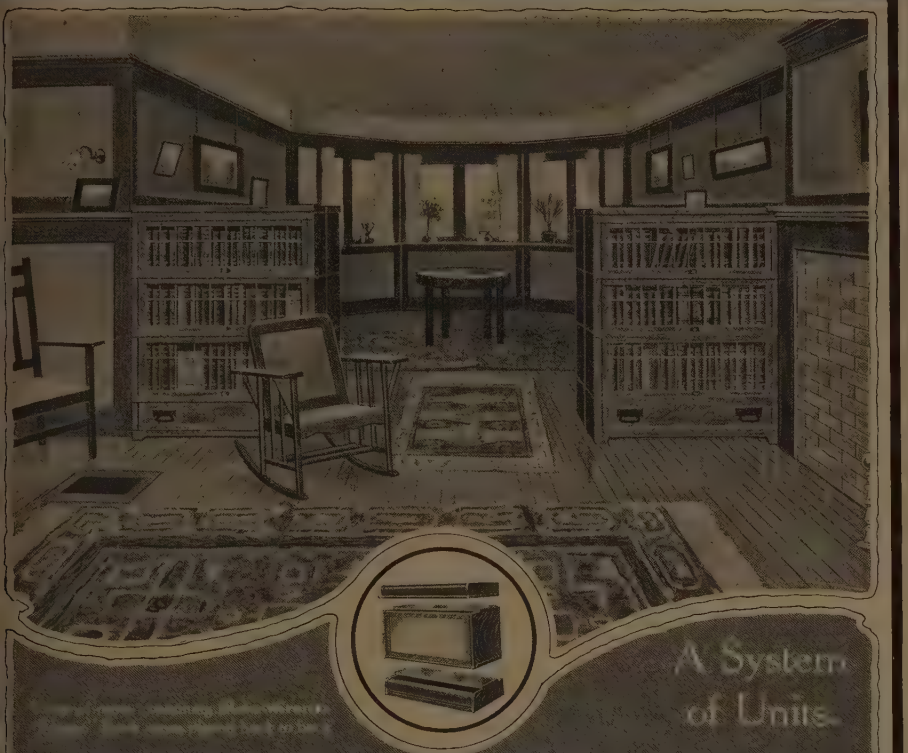

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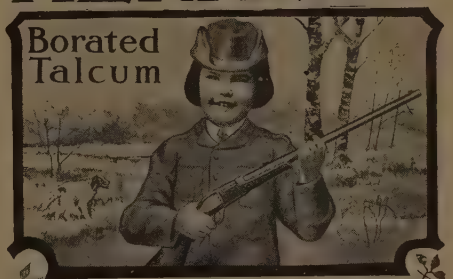

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Lyra Corset Makers
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New Manager of German Theatre

(*Continued from page 312*)

part in the Polish drama known in the German version as "Die Juden," and in the English as "The Chosen People." To a delicate oval face and a tall but dainty and graceful figure, Frl. Reicher adds the charm of most expressive eyes, and of a languorous personality which sets one thinking in turn of Mrs. Campbell, as she was ten years ago, and of the Mrs. Potter whom we knew in the late eighties.

Another uncommonly attractive member of the German company is Ella Hofer, who is as *piquante* and as pleasing as Hedwig Reicher is pensive and romantic.

One of the most welcome innovations effected at the Deutsches Theater by Dr. Baumfeld is the introduction of dress rehearsals for the benefit of the critics. Now that he is at the helm there seems no reason to anticipate (as might have been natural a year ago) the downfall of the local German stage. Under his management it may persist and prosper. CHARLES HENRY MELTZER.

Singers to Be Heard This Season

(*Continued from page 316*)

are present groups of concerts, while the single orchestral affairs will be without number.

And then the recitalists! First of all, there is the pensive, poetic Pole, Paderewski, who undoubtedly comes to make slaves of this nation once more. He will be the winter's only real opposition to Theodore Roosevelt, and it may be that the masses, for the nonce, will worship at the shrine of the lemon-colored aureole instead of the altar of flashing teeth. A second will be Vladimir de Pachmann, the Chopin monologuist, who converses with one hand and plays piano with the other, letting the audience know what both hands are doing. Fritz Kreisler, that prince of violinists, comes to us after an absence of several years to prove that true art need not necessarily be the cloak for public eccentricities. Fannie Bloomfield-Zeisler, the American pianist, is to be heard again in her own country, while Josef Hofmann, the one-time prodigy, comes from Europe to clinch his fame as a mature artist. Jean Gerardy, Teresa Carreno, Katherine Goodson, Emma Calvé, Ernest Schelling, Richard Buhlig, Francis Macmillen, Jan Kubelik, Maud Powell, David Bispham, Rudolph Ganz, Harold Bauer—to say nothing of the opera stars who include recital-giving in their season's work: Sembrich, Gadski, Eames, Schumann-Heink, Campanari, De Cisneros—and as many others as there are halls to sing in and publics to lure.

Let no man raise his voice in protest at a dearth of music, for the winter threatens a flood that will engulf many ears. Those who come empty eared will go away heavy laden; and most of the artists will carry back with them gold souvenirs as mementoes of their American visit.

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Queries Answered

The Editor will endeavor to answer all reasonable questions. As our space is limited, no correspondent may ask more than three questions. Absolutely no addresses published. These and other queries connected with playing purely personal affairs will be ignored henceforth.

. V. L., Mobile.—Have pictures of Walter Hitchcock of Robert Warwick ever appeared in your magazine. will you publish scenes from "Glorious Betsy"? A.—have not published a portrait of Walter Hitchcock. icture of Robert Warwick and a scene from "Glorious sy" appeared in our June issue of 1907. See also the ent issue.

. M. S.—Q.—What is Madame Eames' full name? —Emma Eames.

. B. F.—Q.—Have you published an interview with tie Williams? A.—No. We may. Q.—Tell me what know of her? A.—See Queries column in our June. 7, number. Q.—Will she continue to play in "The le Cherub" another season? A.—She opened the son in "The Little Cherub," but later will be seen in ew play.

. S., Junior.—Q.—Have you published pictures of sie McCoy? A.—In June, 1905. Q.—Have you had interview with her? A.—No.

. T. D.—Q.—Kindly tell me who Dustin Farnum's nager is, and his address. A.—Charles Frohman, Em- Theatre, New York City.

. A.—Q.—Have you published any pictures of Emma nes? When? What is the price of those numbers? —In December, 1902, price $1.50; December, 1905, e 50 cents, and December, 1906, price 35 cents. Q.— ve you interviewed her? If not, when will you? —We have not as yet interviewed Mme. Eames. We not state exactly when we will.

. F., Cinder.—Q.—Where may I procure the music dental to Maude Adams' production of "Peter Pan" "The Little Minister"? A.—You may be able to ain this information by writing to Charles Frohman. —How may a note be addressed to Mr. J. M. Barrie? —We do not furnish addresses. Q.—Where may I chase photographs of Maude Adams as "Peter Pan"? —From Meyer Bros., 26 West 33d street.

. R. S.—Q.—What did Julia Marlowe play the sea- s of 1900-1 and 1901-2? A.—Miss Marlowe played rbara Frietchie," and Mary Tudor in "When Knight- d Was in Flower" the seasons of 1900-1. In 1902 was the queen in "Queen Fiametta." Q.—What is Greet's and Richard Mansfield's repertoires this son? A.—Ben Greet's repertoire will no doubt in- de "Everyman" and his former Shakespearian per- mances. Richard Mansfield died August 30. Q.— at will Maude Adams play? A.—"Peter Pan," and "Les Bouffons," a French piece.

. C. B.—Q.—Can you tell me who is the best vaude- e manager in New York City? A.—It would be im- sible to make any distinction.

. F. D., Abingdon, Va.—Q.—Will you please tell if Miss Marlowe and Mr. Sothern are to make an ropean tour this season, or a tour of the United tes, as last year? A.—Julia Marlowe and E. H. hern are starring separately this season. Their re- ctive tours will include the greater part of the United

. A. S.—A.—It is against our rule to answer ques- s of a purely personal nature. In reply to your d question see answer to H. R. S. in this column.

ane.—Q.—Is there such a person as Gustave Froh- n? A.—Yes. He is the eldest of the well-known nagers, the brothers Frohman. Daniel comes next, rles third. Gustave married Marie Hubert.

Miss Leigh, Broad and Cambria streets, Philadelphia, be glad to hear from readers of the THEATRE GAZINE who are making collections of pictures of resses.

Otillos.—For the information you wish you had best ress Mrs. Leslie Carter personally. Q.—Are there plays either past or present where a woman char- r has worn shackles on her feet? A.—Marguerite "Faust" wears them sometimes in the last act, and so Miss Marlowe in "Jeanne d'Arc."

. M., New York.—Q.—Have you published pictures of nk Gilmore and H. B. Warner? A.—In June, 1907, September, 1906, respectively. Q.—Give a short tch of their stage careers. A.—Frank Gilmore made first appearance in New York in "The Silent Battle" February, 1893, in which play, under a different title, had appeared the previous year in London, under the nagement of Sir Charles Wyndham. He had pre- usly been seen in London in such plays as "Joseph's eetheart," "Captain Swift," "That Doctor Cupid" "Tom Fashion."

. W. B.—We know of no such book on acting.

. K.—Q.—Where can I find the poem "By the Light the Moon," which Miss Nethersole recites in "Sapho"? —We cannot tell you. Write to Miss Nethersole or manager.

. F.—Q.—Where can I obtain a photograph of Vin- t Serrano? A.—Write to Meyer Bros. & Co., 26 st 33d Street, New York City. Q.—Was he the only who played the part of Lieut. Denton in "Arizona"? —No; among others, Mr. Dustin Farnum played this e in Chicago.

. B. P., Poughkeepsie.—Q.—Did Paul Gilmore ever y in New York as a star? If so, in what play and at t theatre? A.—Yes, in "The Dawn of Freedom," at Fourteenth Street Theatre. Q.—Do you think Edna y will really retire from the stage after her mar- ge? A.—She has already done so.

. S., Boise City, Idaho.—Q.—Will you kindly give a rt sketch of Paul Gilmore's life? A.—He was born Milwaukee, Wis., July 14, 1873. He attended the lic schools there and made his début as an actor in a k company of which Julia Arthur and Louis James e members. This company was called "Jacob Litt's yers," and gave performances of "Uncle Tom's Cab- Later he played the leading male rôles in such ys as "In Old Kentucky," "The Ensign," "The arity Ball," "The Wife," "Men and Women." He t starred at the Fourteenth Street Theatre in Sep- ber, 1900, in "The Dawn of Freedom." He ap- red with great success in the rôle of D'Artagnan in e Three Musketeers," one of Salvini's famous rôles, in a production of "Under the Red Robe."

. R. F., Florida.—Where can I get a copy of the y entitled "Irish Justice"? A.—Write to any play lisher. Consult our advertising columns.

Mrs. B. F. T., Selma, Ala.—Q.—Is "Sapho" in Sarah nhardt's repertoire? A.—It is.

. S. M.—Q.—Will there be an opportunity for see- "The Prince Chap" within a year or so in Cleveland, ston, New York or Baltimore? A.—This play was ently revived at the Majestic Theatre, this city.

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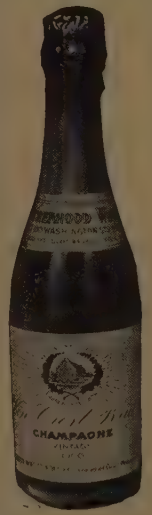

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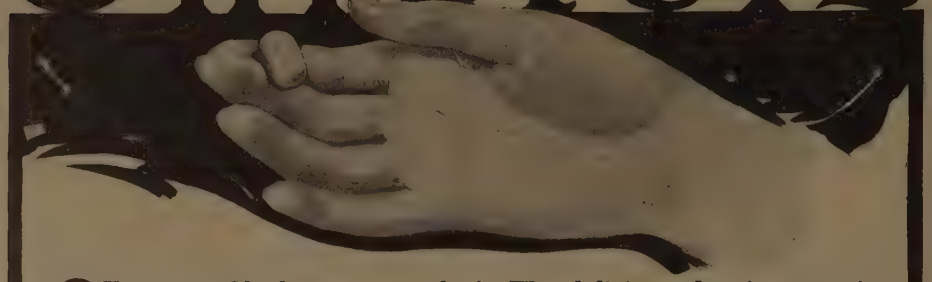

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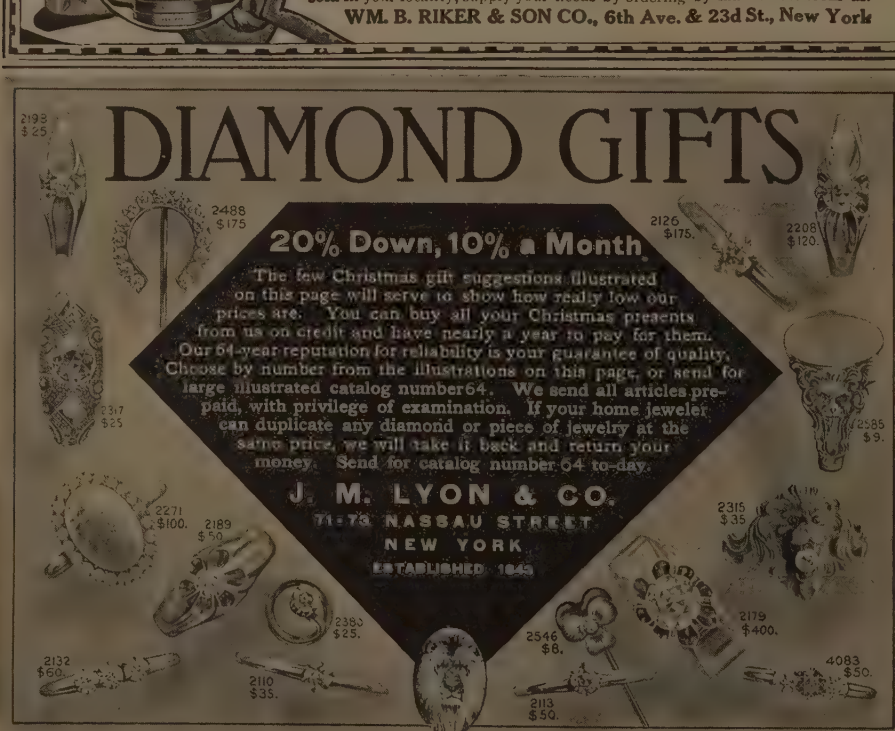

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A New American Dramatist

(*Continued from page 293*)

Grimes, the unfrocked priest, predicts the horrors of the plague, as they actually came to pass later, when 20,000 persons out of the 50,000 left in Memphis died of yellow fever within a period of ninety days.

"Florence, the voice you hear crying within you to 'stay' is the voice of Death. In a few days the hearses will be met rolling by every corner. But there will soon be so many corpses that wagons will rumble along with coffins loaded in them like so many boxes of merchandise. The grave-diggers will be busy all day. They will continue digging through the twilight, and they will dig by moonlight, or by the flames of torches. Now and then a grave-digger will be seized with fever, and in a day or two someone else will dig a grave for him in turn. Hundreds of people will die alone and unattended. The streets will be deserted, and grass will grow upon them. The activities of life in this city will be changed and diverted to the necropolis of the dead." HENRY TYRRELL.

GREAT BEAR SPRING WATER.
For the Home and Office.

A Successful Woman Playwright

(*Continued from page 304*)

lips had written. The laws of dramatization are inexorable. While I was learning from Mrs. Richardson to be cold-blooded toward my own work I was learning also to be cold-blooded toward the work of others. One has to be.

"I have finished a new play on the modern idea of a married pair having separate careers and separate establishments. Some of the plays, notably a version of 'Peg Woffington' that I wrote at the outset, I intend to do over and expect to see produced.

"Such success as I have had I owe to work. I learned my business. I went behind the scenes and asked the property man to tell me about things. I climbed to the gridiron and watched what went on below. I went to see all the plays from front and wings and analyzed them into their component parts of success or failure.

"The secret of success in playwriting is the secret of success in anything: concentration. I learned to lay aside sex in my transactions with managers. I expected no concessions from them because I was a woman. Making up my mind what I wanted to say to them, when I went to their offices I said just that and got out. I don't think there is any objection to women as playwrights. The objection is to incompetent playwrights of either sex. I have always been well treated by managers. And I think that I have never had any of the harrowing scenes with them that some complain of because I have always remembered that I was asking this man to spend from ten thousand to fourteen thousand dollars of his own money to produce my play. He had reason to be careful. He could not afford to make a mistake. I could always get his point of view. I have always tried to be reasonable and adaptable.

"I have done but little, but I have done the best I could under the circumstances. For three years my time and sympathies and energies were almost absorbed by my mother's illness. I took care of her during the day and at night while she was asleep wrote my plays. It was in this way that I wrote 'Gretna Green' and 'Mrs. Jack.' Now that I am alone the habit of writing at night clings to me. I usually try to write one act a month, and, when the play is finished, put it away for a month, then take it out and rewrite it.

"I want to aim high in my future work. I want to do good with my plays, and I am not of the mind of those who think that to make persons laugh heartily at some clean whimsicality is not doing good. I would like to produce a play. I want to do some strong work. And I know that we may expect much strong work from women playwrights. I object to the distinction of sex in work. There is no sex in mind. Men and women are growing more and more alike, even in playwriting." ADA PATTERSON.

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THE TRUNK WITH THE GUARANTEE

The Current Plays

(*Continued from page 292*)

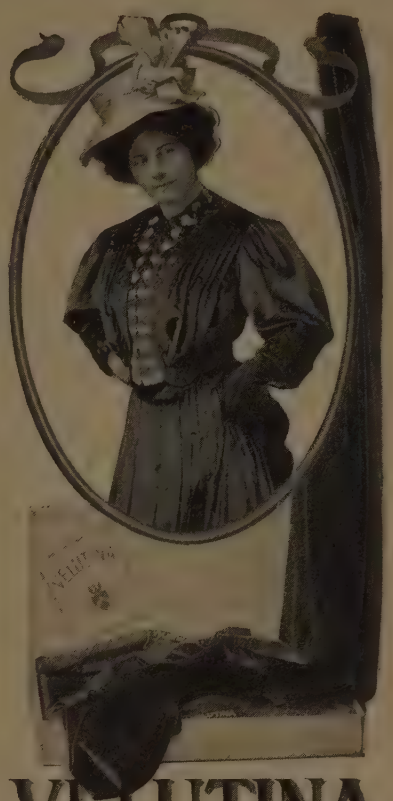
The most striking figure is the Evangelist, a part played by Mr. Howard Kyle most naturally and sympathetically. The Evangelist is a man of humble origin imbued with the spirit of his mission, which is to help those in distress, to lead back to the right path those who have lost their way, to catch the one that is about to stumble, to give substantial assistance as well as spiritual food to those in need of it, to save the fallen. He is a worker such as we find in the Salvation Army here. That figure alone makes the play worth while. It is true that the theatrical device of having him seen at his services through a window across the way from the manufacturer's house, waving his flag, conspicuous with his red vest and exhorting his hearers with the exaltation of a man possessed of faith, is of the stage; but it is so true in spirit and in reality that the scoffer must stand rebuked in its presence. This uncommonly striking figure, treated in what is really a new way, so far as sincerity is concerned, in both author and actor, is himself detached from the play as a whole on the final impression. What does he accomplish? He lies, not only in order to save a woman from momentary peril, but also in order to save her soul. We may even say that no doubt may be left in the mind of the future conduct and entire rehabilitation of the woman, still the ending is unsatisfactory.

The story is that this married daughter of the wealthy manufacturer has an intrigue with a young doctor, long a friend of the family, who has recently returned to England from some foreign employment. She clandestinely meets him at Southampton and there has her arm bruised in an accident to her carriage. The Evangelist has seen her there and become aware of her guilty infatuation. The action then revolves around his sense of duty and his regard for the truth when the husband becomes suspicious and finally discovers the infidelity of his wife. Naturally there is no hope for a reconciliation. We have recently pointed out in a play by a distinguished American author that the action ceases the moment that the audience saw the solution or rather the impossibility of a solution. The woman repents and that is all. She must lead a life in solitude, as it would seem. There is no other penance put upon her. She is comfortably provided for. She does not go out and help in the work to which the Evangelist is giving his life. There is no philosophical result achieved. A puzzle is worked out and nothing more. The woman herself is unreasonable and unsympathetic, and only the note of motherhood in the scenes with her child, most pleasingly acted by Miss Edith Taliaferro, entitles her to any consideration whatever. Her husband was a dull fellow, by the intent of the author and in the acting of the character, but the insistence of her lover in forcing himself into the house time and again makes it utterly unreasonable that she should be infatuated with him. There is not sufficient ground for this infatuation in any direction. Mr. Jones fails to make it a study of the feminine heart. He does not even establish the right of a woman to love after the manner of certain new theories. He gets his situations and nothing more. When the play ends and the fireworks are over it is all darkness. It is the old play of situation which is no longer of the first rank.

GARRICK. "The Step-sister." Play in three acts by Charles Klein. Produced October 14 with this cast:

J. Madison Tate, Bruce McRae; Capt. Adolphe de Barget, Frederick de Belleville; David Chapin, C. Leslie Allen; Mr. Corples, John Findlay; Jacob Ogden, Ralph Delmore; Potter, George Wright; Doris Chapin, Chrystal Herne; Janet, Grace Filkins; Mrs. Chapin, Mathilde Cottrelly; Mrs. Hampton, Dorothy Dorr; Miss Gable, Helen Graham; Miss Perry, Anna Johnston; Kitty, Gertrude Doremus.

Thomas, Jones, Royle, Morton and Klein have been struck down this season, sorely wounded in pride and spirit, by the machettes of criticism. If we listen too seriously to the clamorous censure of the dramatists we would believe that they had lost all skill and were required to go to the foot of their class. This kind of censure is unfair, undiscriminating and gives heart to the amateur, who will confidently tell you that he could have done much better with the same material. This attitude is absurd. Each of these playwrights, in the respective plays involved, is really seen at his worst and at his best. In each case the scenes have been admirably written, but the treatment of the subjects has been at fault. Mr. Klein, in his haste to arrive early in the season with a new play, unfortunately left behind him a definite proposition. His action melts as



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fast as it falls. Point after point is left unguarded. In the very opening of the play a question arises that at once overthrows the whole theory. We ask, "Why do not the ill-treated step-sister and mother leave home and find work elsewhere?" They are expert dressmakers and could easily obtain more profitable and certainly more comfortable employment elsewhere. In other words, Mr. Klein's situation is wholly un-American. If the scene were laid abroad we could easily understand the Chapins' lack of initiative so characteristic of Continental people. There are many questions of the kind that remain unanswered. There are too many scenes, good enough in themselves, which could be developed in many different directions. For example, the misunderstanding between the lovers might be worked out by the mistrust of the father as to the character of the banker and his intentions as to his daughter, or by her own mistrust of him by reason of his apparent relations with a handsome divorcée who demands that he pay her bills. But it is not definitely worked out by either. Thus, there is an uncertainty about the play which deprives it of force. We are not inclined to join in the utter decrial of Mr. Klein and the other dramatists who have failed this season. We may be sure that the authors will profit by their lesson and that their next plays will prove it. It is the height of absurdity to suppose that because an author fails with a play his usefulness is gone. The careers of these dramatists who have failed this time are by no means closed. In point of fact all these plays could be saved and they could have been made successful with forethought instead of having their faults recognized by afterthought. If there is one folly blinder than not to complete a play before production it is the folly practiced by managers of not revising their plays into shape after failure and of throwing their money away with the reckless prodigality of the gambler. Millions could be saved by the contrary method of management. The company of actors provided by Mr. Dillingham is noteworthy. Many of its members have never acted with better art and discretion. It is useless, however, in the circumstances, to dwell upon individual excellence in the acting.

GREAT BEAR SPRING WATER.
None Purer Than Great Bear.

WEBER'S. "Hip! Hip! Hooray!" Extravaganza in two acts by Edgar Smith and Gus Edwards. Produced October 10 with this cast:

Michael Grienbacher, Joe Weber; Isidore Nosenstein, Chas. Burkhardt; Charley Horsley, Harry Tighe; Washington Deecy, Tom Lewis; Punch Hardy, William Gould; Grey Matterson, William J. Tuite; Rush Lyons, W. Douglass Stevenson; A. Thorley Budd, Ernest Wood; Tootsie Tripper, Bessie Clayton; Ivy Green, Amelia Stone; Mrs. Vera Shapeleigh, Valeska Suratt; Elize Primley, Ella Smythe; Eve Walker, May Hopkins; Carrie Waite, Mabelle Courtney.

Of Joe Weber's new piece we cannot conscientiously say Hip! Hip! Hooray! Of the long line of musical skits at this popular house—this is the eleventh season under the present management—it must be declared that this latest offering is, as far as story is concerned, one of the weakest yet presented. Pictorially it is as handsome as any of its predecessors. There are two well painted sets which utilize to the full the limited stage accommodations. The chorus in point of feminine attractions is quite up to the standard, and the beauty of the gowns, of which there is a lavish display, will give the women in the front something to talk about for quite a while. The songs and musical numbers have the quality of simplicity and one or two pleases the fancy and are easily whistled. But even though the new company is deficient in names of great stage prominence, it is doubtful if a galaxy of stars could impart much comic vitality to the book. The proceedings at Doolittle College and the introduction of a patent breakfast food, "Excited Oats," do not make for unceasing laughter and the customary scenes in which Weber parts with his money and his dislocated English seemed feeble and shopworn. Entertainments of this kind, however, readily lend themselves to improvement, and the judicious strengthening of the lines and introduction of something fresh and funny will evidently make it serve its purpose. Dick Bernard is Weber's foil this year and Amelia Stone is the prima donna. William Gould is fairly effective as an athletic trainer, and Tom Lewis genuinely comic and artistic as a colored college handy man. A real touch of ingenious youth is imparted by Harry Tighe as a heavyweight undergraduate, and a contrasting type is neatly presented by Howard Estabrook. Valeska Suratt is very much in evidence as Mrs. Shapeleigh, and is evidently extremely well pleased with what she does. It is as an actress as well as a dancer that Bessie Clayton appears this year. Her terpsichorean skill is as brilliant as ever, while Julian Mitchell, who staged the piece, again demonstrates his

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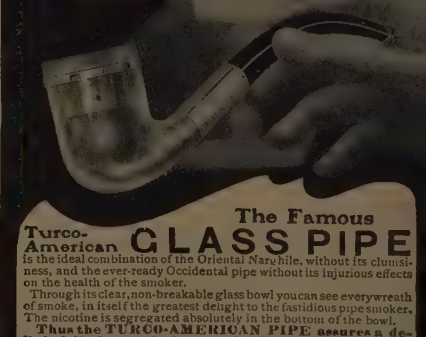

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plete fitness for the effective evolution of color movement.

ALLACK'S. "The Hurdy Gurdy Girl." ical comedy in three acts. Book by Richard e. Music by H. L. Heartz. Produced Sep- er 23 with this cast:

la, Miss Bertha Mills; Judge Fitzgerald, John E. ard; Gwendolyn Fitzgerald, Miss Maym Kelso; Fitzgerald, Miss Adele Rowland; Otto Ludwig John W. Ransome; Sarah Otis, Miss Annie Yea- ; Tom Otis, Walter Lawrence; Felix Bunn, Harry e; Old Bunn, Jacques Kruger; Miss Cuticle, Miss Boley; Milo, Sylvian Langlois; Roma, James Hun- Mrs. McShane, Ethelbert, Tony Sullivan; Mr. els, Nat. Kolb; Chuck Bixby, Hughie Flaherty.

he audience which sat through "The Hurdy dy Girl" at Wallack's on the opening night distinctly puzzled. After a preliminary of the d musical comedy type one was transported ie auditorium of the American Theatre, where d old melodrama of the stolen child type is rayed with sensational environment. This the actual blood and thunder was omitted. one listened with amazement to the weird eavors of a retired Sausage King to receive long lost daughter. How two children are ed up and finally restored to their respective was accomplished with the aid of some very ous humor and some pathetic touches of a more calculated to astonish than to affect. ton is said to have thrilled at the very naïve ibition. Broadway is only too likely to ignore Richard Carle, the author of the book, has a lot of experience in work of this kind. He this time introduced certain comic incidents compel laughter, but the greater part of his ogue is futile and tedious. As for the score of H. L. Heartz it is quite a marvel in caco- y. Sillier or more unsingable music (?) has om been heard in these parts. The company large one and not without talent. Good old . Yeamans has nothing to do, and John E. zard, a capable comedian, is wasted, while n W. Ransone is noisy and unduly prominent he Sausage King. Miss Bertha Mills sings in the title rôle. Adele Rowland is vivacious pretty as Mary Fitzgerald, and May Boley arts a rude but funny touch to the rôle the manicure. Harry Stone is quite to the as a cheeky hotel clerk, and a very agile th, Hughie Flaherty by name, evidences re- kable sinuosity as a bell boy who dances. The tocratic hit of the performance is contributed Jacques Kruger as the bibulous Mr. Bunn. neatness of his execution, the facility of his al play and the quaint recital of his Mun- sen-like experiences stamp him as a comedian a school too much ignored in these days of -stick foolery.

GREAT BEAR SPRING WATER.
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WALLACK'S. "The Silver Girl." Comedy ma in four acts by Edward Peple. Produced ober 14 with this cast:

fferson Hunter, George Fawcett; "Chuck" Wilson, s. L. Warren; Richard Hunter, Edwin Nicander; Ag- Hunter, Louise Galloway; Annie Hunter, Jane er; Julia Raymond, Lillian Albertson; Nathan Har- e, George Nash; Bobby Hanscomb, Norman Tharp; r, Harry Lillford; Vanman, A. Goodson.

he second play by the author of one highly cessful piece may rightly be awaited with iety. That second play is usually a failure, the dramatist, in most cases, has not finished ning his trade or art at the expense of man- rs and the public. In "The Silver Girl," by ward Peple, the author stands the test with siderable credit. His central scene has about finish of workmanship that is reassuring. literary quality is pronounced, but he handles refined sentiment in a practical way and es his sentences dramatic. The story is sim- that of a suddenly rich man, with millions in the West, who comes to New York with family. His wife's head is turned, and when is supposed to have lost his millions she pre- s to elope with a polished man of the world. husband intercepts them, orders her from house and arranges for a duel with the man he same room. The man fires first and misses , whereupon the husband says, "Man, man, did you not shoot straight!" The subject ot new, but that is immaterial. The glaring ct of the play is in the treatment of the char- r of the wife. She is a mere shadow. The t, or perhaps we should better say particle, was badly acted as it was fashioned. There is no on shown why the husband should love this , and only the artistic and intelligent acting Mr. George Fawcett gives it the slightest blance of reality. The frivolity of the woman rudely indicated and those qualities for which might respect her are not indicated at all result is that the husband is a fool and the is nothing at all. A very serious defect in author's workmanship is that he follows an

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obsolete technique which requires the first act a play to be one of "exposition." Naturally, first act is dreary. The play should be rewrit

---

CASINO. "The Gay White Way." Mus review in three acts. Book by Sidney Rosenf Music by Ludwig Englander. Produced Octo 7 with this cast:

George Dane, Jefferson De Angelis; Montgo Bernstein Brewster, Alexander Carr; Favvy Hac sham, Frank Doane; Van Cortlandt Knickerbocker, ville Ellis; Montgomery and Stone, Post and Rus John D. Rock-a-Bye, Joseph Redmond; Daniel Frohi Joseph Herbert, Jr.; Eddie Foy, Joseph Carey; H Miller, J. Heron Miller; David Belasco, R. P. Gali Mrs. Dane, Blanche Ring; Alla Nazimova, Maud mond; Anna Held, Laura Guerite; Minnie Du Elgie Bowen; Tessie Twinkletoes, Katherine Bell; Daisy Scotland, Daisy Greene; Lady Eliot Corn Estelle Christy; Lady Tiny Bruterig, Louise De Rig Lady Bella Fortescue, Harriet Forsythe; Lady Ha Stewart, Harriet Merritt; Lady Alice Beresford, M Stanley; Trixie Friganza, Bessie Friganza.

"The Gay White Way" is not an alluring t Our famous road to perdition is perhaps ugliest street in the world at night and pres few pleasing aspects to any but the curious the stranger. The Tenderloin indeed sugg nothing but vulgarity, particularly when a pla concerned, but it is proper to say that this pla better than its title. It has the merits of its fects. It is plotless, seedless and unfructify A material part of it consists in imitations actors and players familiar to the theatregoer, has all the color and incidents of the light oper form, but it has no connective meaning an not to be taken seriously. It is well for one sees it, on the other hand, not to take him too seriously. If we believe the common pre tion of impending ruin to our stage we sh say that this was the flood; but we should that it was like an old song that belonged to initiation in the mystic order kept alive by Ba Campbell, while he was most alive, to the e that "it isn't going to be much of a flood how." The opera is an episode in dramatic fairs and serves well for entertainment du an evening. It is really an ingenious contriva for the introduction of odds and ends such we see on the vaudeville stage. It is a g deal better than that, for there is some unit humor in it and it is free from those ama vulgarities that we have heretofore seen on stage, before it was "advanced." The person of the actors is an equation in it that mus considered, for an unusual number of them their particular virtues which interests an dience. These people get close to us in some and direct the best that is in them to us by special delivery of lines, postmarked with smiles and leaving souvenirs of the occasio one's mind. Long after you forget the noth ness of it all you will remember their perso ties. The evening contains many imitation men and women of the stage, but the fidelit these representations does not constitute merit and need not. Mr. Alexander Carr not imitate David Warfield with accuracy, gave us his own qualities and entertained us haps better than if his imitation had been cl A play must be judged after its kind. Th not a play. Jefferson De Angelis was hard to it to bring out of his reticule of reminisce enough to furnish forth the feast of comical and remind us of the best that this most g of comedians has done. Blanche Ring seeme give herself to us wholly and at all times archness and intelligence and without vulga Whatever she may have done in any other o she catches her audience in her net this Disconnected as the foolery is, it has intellig back of it. There is nothing more abomi than a stupid actor who proclaims with his h and both feet, with his inert eye and inapt m ments, his own slowness of thought. An must be quicker than his audience or he bel to this class. We will not attempt to describ various numbers of the opera. No witness accurately describe everything that happens ing a riot. Details will be conflicting, but all attempt any recital of the happenings will upon certain points. There would be no dis ancy in their opinions about Miss Maude mond's coon songs. On the other hand, we much to our regret, olue-pencil her impers tions. Miss Laura Guerite performed a p service by her imitation of Anna Held. Henry Miller's son (who will have a name o own pretty soon) gave a close imitation o father in "The Great Divide." Mr. Melvin was another personality. If we were wi about one thing we could give some impre of the whole, but it is not an easy matter to about a hundred things at one time, and it i necessary for us to become a billboard fo evanescent entertainment. At the same tim is proper and entirely true to say that the h podge put together by Mr. Sidney Rosenfel sustained by contributions to the campaign b various personalities of whom we have sp does furnish entertainment of its kind.

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MAJESTIC. "THE SPELL." Drama in three acts by Samuel Shipman. Produced September 16 with this cast:

Benjamin Miller, David Kessler; Reed, Walter D. Greene; Langley, Charles Dickson; Blankford, George Staley; Grien, Ralph J. Locke; O'Reilley, George Leonard; Butler, E. Freeman; Waiter, H. M. Bailey; Emily Miller, Ida Conquest; Mrs. Blankford, Emily Rigl; Elizabeth Baker, Muriel Hope.

There is a belief among foreigners in this town, before they have become fully naturalized, that their own people can write better plays than the sordid hucksters of America and that they can act them better and stage them better. This delusion exists and is cultivated in the Bowery, and it was but natural that Mr. Kessler should signalize his advent on the American stage by a play specially written for him and his Bowery Theatre. We do not speak with disrespect of Mr. Kessler. It is the singular delusion that we are commenting on. That delusion can easily be accounted for. "The Spell," written by Mr. Samuel Shipman, will help us to explain it. It has sincerity and, in spite of its crudity, a certain freshness of idea. The principal character, Mr. Benjamin Miller, has come to this country without a penny, and at the time of the action of the play he is a banker and has married a young woman of refinement and social position. To begin with, here we have a writer who takes characters and incidents and a plot itself that are furnished from life which he himself has observed. This tendency toward real things in plays is a good one. It would be well if American writers should have in mind the realities of life rather than its trivialities or what can be made out of those realities by pure mechanism without real feeling. On the other hand, in the command of the art of playwriting, in the staging of a play, and in the acting, the foreigner is hopelessly behind in the race unless he changes his point of view as to those things which constitute the merits of our stage. The play has, or perhaps we should say had, one or two striking situations. The wife of this successful immigrant toiler permits herself to fall under the spell of an unworthy admirer who succeeds in pusuading her that she does not love her husband, and never can. She confesses her state of mind and heart to her husband, who agrees that she shall return to her family to remain until a divorce is procured. Rumors as to the business standing of the banker leads to his temporary ruin, a ruin involving the sum he had set aside as a gift to his wife. With this dowry swept away the professed lover of the wife gives up his pretentions; and she, having recovered her wifely balance, returns to him and appeals for forgiveness and is restored to her position. There are, or were, several types of people in the process of Americanization that gave a certain touch of genuineness to the play; but, on the whole, the play was too crude. Mr. Kessler ha ability and good training. Perhaps he lacks distinction of appearance and manner, but his methods are artistic. A little more experience on the American stage and a better knowledge of American authors, after he has gained a full command of the English speech, should result in the fruition of his ambition. Associated with him was Miss Ida Conquest, who played the wife. She is an attractive woman, with many artistic qualifications, but in this performance her method of suppression was not effective. The trouble about the suppressed method is that it too easily suppresses too much.

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LIBERTY. "LOLA FROM BERLIN." Comedy in three acts by John J. McNally. Lyrics and music by William Jerome and Jean Schwartz. Produced September 23 with this cast:

Edward Lott, George Leguere; Annie White, Minnette Barrett; Harry Clarkson, Walter Pennington; John Westervelt, Dodson Mitchell; Mrs. Jack Westervelt. Florence Lester; Edith Westervelt, Lillian Spencer; Barstowe, Wallace Owen; Arthur Paget, Jack Standing; Lotchen von Breckenhaussett, Lulu Glaser; Beatrice Courtlandt, Lavinia Shannon; Billy Needham, William Glaser; Richard Winchester Chorttle, R. C. Herz; Dollie Chorttle, Vinnie Bradcome.

A production that was not beast, bird nor fish, nor yet tragedy, comedy nor musical play, came to town recently under the title of "Lola from Berlin." In trying to kill two birds with one stone the authors have only frightened both away without capturing either. "Lola from Berlin" has the slight, impossible plot countenanced in a musical show, but only one introduction of the song-and-dance hodgepodge which makes such a theme permissible. When a play starts off as straight comedy it is a little disconcerting to have a chorus of show girls dragged into the second act to do their little musical stunt before the play proceeds. In straight comedy a chorus of college men does not ordinarily spring up to echo the lover's chorus in a burst of moonlight that appears conveniently in the middle of a sunny

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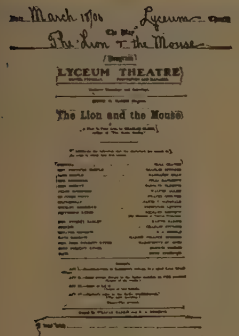

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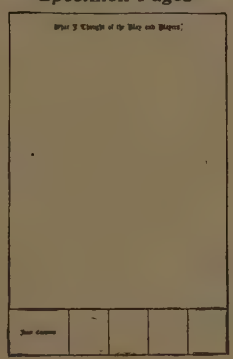

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oon. In other words, "Lola from Berlin" amphibious animal whose powers of navi- are unfitted for land or sea.
liam Glaser, as Billy Needham, is a new re- to the stage and also shows a sincerity and ness in his acting that, if he will omit solo promises well for a successful future. R. erz, who followed "The White Hen" to arity last season, is again in favor as an of the old school. Wallace Owen does an ent bit of character work as Barstowe, the . And Lulu Glaser! Just as everyone in ay owes his or her happiness to Lola, so the ice owe their enjoyment to Miss Glaser. s charming, vivacious, effervescent, she is esistible as ever in her new Dutch character. is not a dull moment while she is on the and though the part is by no means worthy ss Glaser's powers, she puts her best into le.

UTSCHES THEATER. Plays in German. season at the German Theatre in Irving under the direction of Dr. Maurice Baum- who succeeds Heinrich Conried, began with sion done into German by Adolf Wilbrandt e of Calderon de la Barca's few extant plays, Alcalde de Zalamea," under the new title, Richter von Zalamea." Apart from the veness of the attempt of the German come- to get inside of the skin itself, the selection h a play was a serious error of policy. Dr. feld's idea probably was to begin with an un- classic, but why not a German classic of which are so many fine examples, most of them so n acted as to be novelties? A Spanish play e type of Calderon's is entirely beyond the of these German players, excellent artists h they may be, because if there are two temperaments widely divergent in all things he German and the Spanish.
r Wilbrandt's version is well done, but it lay without a human appeal, telling a brutal and even the comedy element limps because harnessed to such a sorry steed. Calderon, eldom acted Spanish dramatist (born 1601, t the advanced age of 81), was the author er one hundred plays of various degrees. ecundity has seldom if ever been surpassed. monarchs bestowed honor upon him: III the Pious, Philip IV the Great and es II the Beloved. The romance story of Spanish play is based upon the contempt of entry of Spain for the peasant which ex- d so far that every unmarried woman was d upon as a chattel, body as well as soul, to rd of the manor. It is this same idea upon Beaumarchais built his "Marriage of ," made famous to us by Mozart's music, which some picturesque historians have the "Prologue to the French Revolution" se it raised the veil inviting satire upon the order of things and began their annihila- In the acting of "Der Richter von Zalamea" erformances stood out, that of Adolf Winds dro Crespo, the peasant, a fine, well poised, ful, rugged, but somewhat sluggish per- nce, and that of Isabel by Fraulein Hedwig er. This young actress has good looks, tem- ent and skill, and should become a favorite. of these players "found their feet," as we their parts, the others never once did.
en these same actors are concerned in their an plays, then they shine. "Coulissen r," a three-act farce by Ernest Gettke and nder Engel, afforded them a fair oppor- to show their skill in character work, in they excel. The piece itself was, however, stuff. A good central idea. a theatrical ing house, as the *milieu* or atmosphere of lay, was poorly developed, and the play d fire in consequence.
en's "Ghosts" was given an admirable per- nce, Herr Eugen Burg particularly distin- ing himself as Oswald. Great credit is due izabeth Aariaans as Mrs. Alving, and this s made notable the character "Die Wesz- ne" in Sudermann's "Johannisfeur," which evived later.
word of unstinted praise must be given to erformance of Ernest Sauermann as Hilfs- ger Haffke, perfect in composition, senti- and humor, a remarkable piece of work worth the revival of this very dull and dis- g play.

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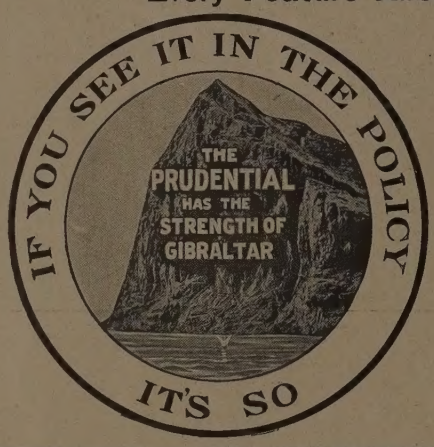

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something worth the while to an intelligent m but anything in the direction of banishing garities and stupidities from the stage is a pu duty and praiseworthy. At this moment we not discuss the question at any length. It i question that has some aspects of considera interest. The importation of foreign novelties a refined sort and of extraordinary character essential to the improvement of vaudeville. M ing the stage international is the first step in right direction. One of the acts, "The Lon Fire Brigade," was stupid. The British seem reverence antiquated bits of humor as they everything that's old. With the best acts of own stage and the introduction of some new ported features an evening of entertainment variety is fully provided. The two foreign n elties of distinction were the "Alexand Troupe" of Russian dancers and the "Congr of Spanish Dancers." Each week noteworthy cessions are made to the bill.

French Maternity School Bazaar

The third annual charity bazaar for the ben of the Ecole Maternelle Française (French M ternity School) will take place at the Waldo Astoria on November 23d next under the a pices of a number of prominent society wom The bazaar in the variety of its attractions the number of valuable and curious articles be raffled and offered for sale, promises to ecl any yet held for the benefit of this worthy in tution. M. Fallières, President of the Fre Republic, has just sent the ladies of the c mittee two magnificent porcelain vases from government manufactory at Sevres. These va will be sold at auction during the bazaar for benefit of the charity. A large touring car is among the prizes that will draw crowds to bazaar.

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St. Elmo to Be Staged

"St. Elmo," after forty-one years of life a wonderfully popular novel, has just b dramatized. The G. W. Dillingham Comp who, jointly with the author, Augusta Ev Wilson, own the dramatic rights, expect to h the play produced during the present sea Its prestige as the most popular novel of time, its sale the past year having excee 150,000 copies, should make it a great dram success. The book has been translated into eral languages and is known throughout civilized world. The dramatization is by J P. Ritter.

First-night Audiences

Undoubtedly, in the case of many people, desire to be present on the first night is mere snobbish wish to take part in what journalists "a function," and a large number of first-nigh would attend certain *premières* even if absolu sure that the performance would be tediou them. They are present to be seen, and not to although nine out of ten of them are of no portance.—*Westminster Gazette.*

Dramatic Books Received

"Barbara Frietchie, the Frederick Girl." Play in acts by Clyde Fitch. Illustrated. Price, 50 c New York: Life Publishing Company.

"Captain Jinks of the Horse Marines." Comed three acts, by Clyde Fitch. Illustrated. Price, 50 c New York: Doubleday, Page & Company.

"The Dancing Girl." Drama in four acts by H Arthur Jones. Price, 75 cents; cloth. New York London: Samuel French.

"Joseph Entangled." Comedy in three acts by H Arthur Jones. Price, 75 cents; cloth. New York London: Samuel French.

"The Silver King." A drama in five acts by H Arthur Jones. Price, 75 cents; cloth. New York London: Samuel French.

"The Rivals." By Richard Brinsley Sheridan, an introduction by Brander Matthews. Illustration M. Power O'Malley. New York: Thomas Y. Cr & Co.

"The Poetical Works of William B. Yeats." In volumes. Dramatic poems. Price, $1.75. New and London: The Macmillan Company.

"The Quest of Merlin." Masque by Richard H Price, $1.25. New York: Duffield and Company.

"The Marriage of Guenevere." Tragedy by Ric Hovey. Price, $1.25. New York: Duffield and pany.

"The Birth of Galahad." Romantic drama by Ric Hovey. Price, $1.25. New York: Duffield and Com

"Taliesin." Masque by Richard Hovey. Price, $ New York: Duffield and Company.

"The Holy Grail and Other Fragments of the Up pleted Arthurian Dramas." Price, $1.25. New Y Duffield and Company.

"Plays of Our Forefathers." By Charles Mills ley. 321 pages. Illustrated. New York: Duffield Company.

A New Advance Agent

The theatrical business is not the only one in the profession of advance agent flourishes. As wi seen by the attractive full-page advertisement of Waterman Fountain Pen Company in this issue. enterprising manufacturers have energetic repres tives traveling all over the United States procla the particular virtues of their product.

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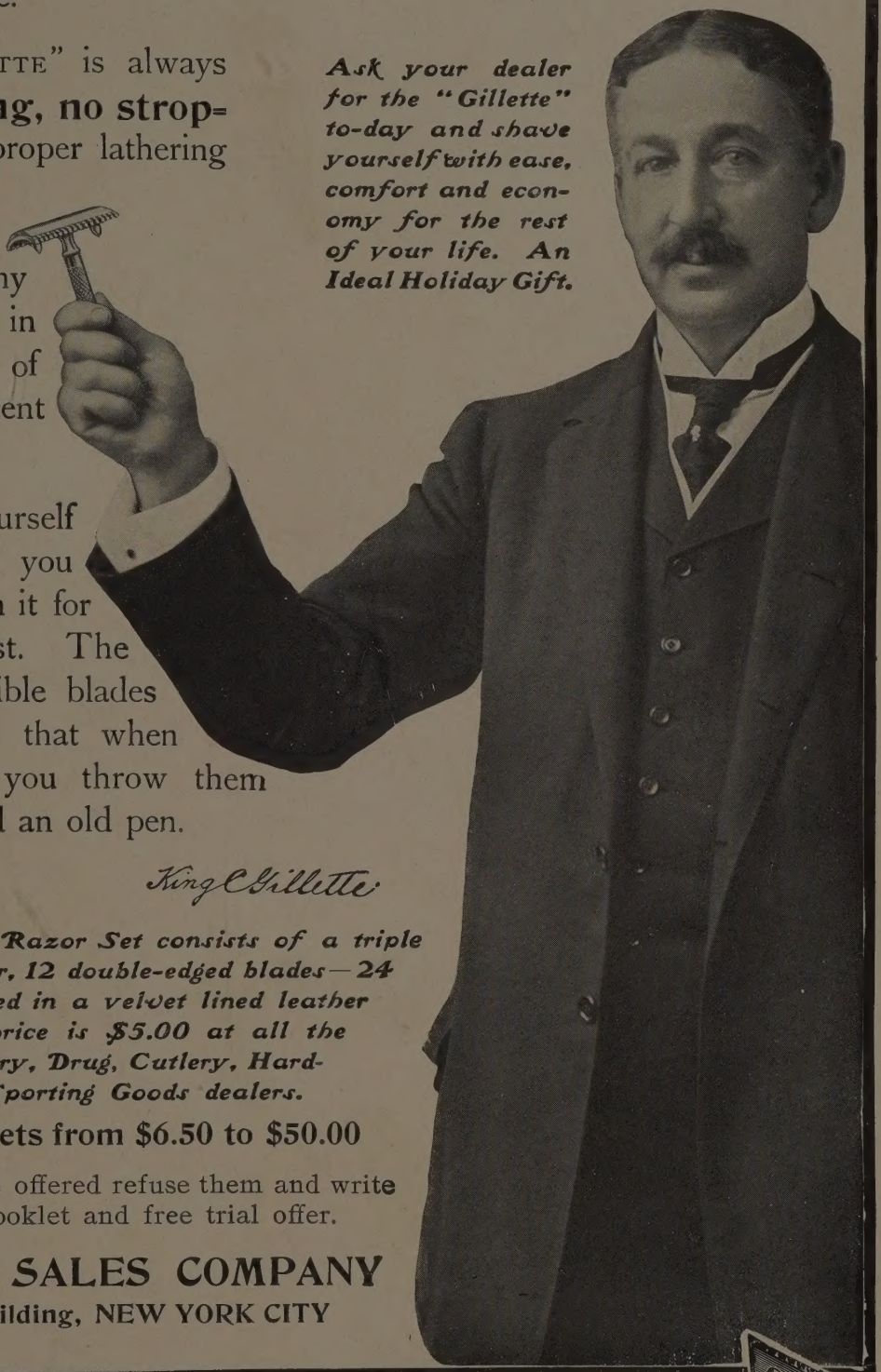

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